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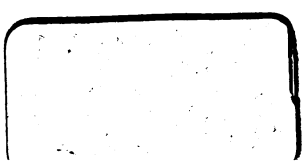

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A KEY

TO THE

CLASSICAL PRONUNCIATION

OF

Greek, Latin, and Scripture Proper Names;

IN WHICH

THE WORDS ARE ACCENTED AND DIVIDED INTO SYLLABLES

EXACTLY AS THEY OUGHT TO BE PRONOUNCED,

ACCORDING TO RULES DRAWN FROM ANALOGY AND THE BEST USAGE.

TO WHICH ARE ADDED,

TERMINATIONAL VOCABULARIES

OF

HEBREW, GREEK, AND LATIN PROPER NAMES,

IN WHICH

THE WORDS ARE ARRANGED ACCORDING TO THEIR FINAL SYLLABLES,

AND CLASSED ACCORDING TO THEIR ACCENTS;

By which the general Analogy of Pronunciation may be seen at one view, and the Accentuation of each Word more easily remembered.

CONCLUDING WITH

Observations on the Greek and Latin Accent and Quantity;

WITH

SOME PROBABLE CONJECTURES ON THE METHOD OF FREEING THEM FROM THE OBSCURITY AND CONFUSION IN WHICH THEY ARE INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

Si quid novisti rectius istis
Candidus imperti: si non his utere mecum. Hor.

The THIRD EDITION, with large Additions. Price 7*s*. Boards.

By JOHN WALKER,

AUTHOR OF THE CRITICAL PRONOUNCING DICTIONARY, &c.

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X15

PREFACE.

THE Critical Pronouncing Dictionary of the English Language naturally suggested an idea of the present work. Proper names from the Greek and Latin form so considerable a part of every cultivated living language, that a Dictionary seems to be imperfect without them. Polite scholars, indeed, are seldom at a loss for the pronunciation of words they so frequently meet with in the learned languages; but there are great numbers of respectable English scholars, who, having only a tincture of classical learning, are much at a loss for a knowledge of this part of it. It is not only the learned professions that require this knowledge, but almost every one above the merely mechanical. The professors of painting, statuary, and music, and those who admire their works; readers of history, politics, poetry; all who converse on subjects ever so little above the vulgar have so frequent occasion to pronounce these proper names, that whatever tends to render this pronunciation easy must necessarily be acceptable to the Public.

The proper names in Scripture have still a higher claim to our attention. That every thing contained in that precious repository of divine truth should be

their accent and quantity depend so much on their termination, such an arrangement appeared to give an easier and more comprehensive idea of their pronunciation than the common classification by their initial syllables. This end was so desirable as to induce me to spare no pains, however dry and disgusting, to promote it; and if the method I have taken has failed, my labour will not be entirely lost if it convinces future prosodists that it is not worthy of their attention.

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INTRODUCTION.

THE pronunciation of the learned languages is much more easily acquired than that of our own. Whatever might have been the variety of the different dialects among the Greeks, and the different provinces of the Romans, their languages now being dead, are generally pronounced according to the respective analogies of the several languages of Europe, where those languages are cultivated, without partaking of those anomalies to which the living languages are liable.

Whether one general uniform pronunciation of the ancient languages be an object of sufficient importance to induce the learned to depart from the analogy of their own language, and to study the ancient Latin and Greek pronunciation, as they do the etymology, syntax, and prosody of those languages, is a question not very easy to be decided. The question becomes still more difficult when we consider the uncertainty we are in respecting the ancient pronunciation of the Greeks and Romans, and how much the learned are divided among themselves about it.* Till these points are settled, the English may well be al-

* Middleton contends that the initial *c* before *e* and *i* ought to be pronounced as the Italians now pronounce it; and that *Cicero* is neither *Sisero*, as the French and English pronounce it; nor *Kikero*, as Dr. Bentley asserts; but *Tchitchero*, as the Italians pronounce it at this day. This pronunciation, however, is derided by Lipsius, who affirms that the *c* among the Romans had always the sound of *k*. Lipsius says too, that of all the European nations, the British alone pronounce the *i* properly; but Middleton asserts, that of all nations they pronounce it the worst. *Middleton De Lat. Liter. Pronun. Dissert.*

Lipsius, speaking of the different pronunciation of the letter *G* in different countries, says:

Nos hodiè (de literâ G loquente) quàm peccamus? Italorum enim plerique ut *Z* exprimunt, Galli et Belgiæ ut *J* consonantem. Itaque illorum est *Lezere, Fuzere;* nostrum, *Leiere, Fuiere (Lejere, Fujere).* Omnia imperitè, ineptè. Germanos saltem audite, quorum sonus hic germanus, *Legere, Tegere;* ut in *Lego, Tego,* nec unquam variant: at nos ante *I, E, Æ, Y,* semper dicimusque *Jemmam, Jætulos, Jinjivam, Jyrum;* pro istis, *Gemmam, Gætulos, Gingivam, Gyrum.* Mutemus aut vapulemus.—*Lipsius. De Rect. Pron. Ling. Lat.* page 71.

Hinc

lowed to follow their own pronunciation of Greek and Latin, as well as other nations, even though it should be confessed that it seems to depart more from what we can gather of the ancient pronunciation, than either the Italian, French, or German.* For why the English should pay a compliment to the learned

---

Hinc factum est ut tanta in pronunciando varietas extiteret ut pauci inter se in literarum sonis consentiant. Quod quidem mirum non esset, si indocti tantùm à doctis in eo, ac non ipsi etiam alioqui eruditi inter se magna contentione dissiderent.—*Adolp. Meker. De Lin. Græc. vet. Pronun.* cap. ii. page 15.

* Monsieur Launcelot, the learned author of the Port-Royal Greek Grammar, in order to convey the sound of the long Greek vowel η, tells us, it is a sound between the *e* and the *a*, and that Eustathius, who lived towards the close of the twelfth century, says, that βῆ, βῆ, is a sound made in imitation of the bleating of a sheep; and quotes to this purpose this verse of an ancient writer called Cratinus:

ὁ δ' ἠλίθιος ὥσπερ προβάτου, βῆ, βῆ, λέγων βαδίζει.
Is fatuus perinde ac ovis, bê, bê, dicens, incedit.
He, like a silly sheep, goes crying *baa*.

Caninius has remarked the same, *Hellen.* p. 26. *E* longum, cujus sonus in ovium balatu sèntitur, ut Cratinus et Varro tradiderunt. The sound of the *e* long may be perceived in the bleating of sheep, as Cratinus and Varro have handed down to us.

Eustathius likewise remarks upon the 499 v. of Iliad I. that the word Βλὼ ἐστιν ὁ τῆς κλεψύδρας ἦχος μιμητικῶς κατὰ τους παλαίους; βῆ ἦχει μίμησιν προβάτων φωνῆς. Κράτινος. Βλὼ est Clepsydræ sonus, ex imitatione secundum veteres; et βῆ imitatur vocem ovium. *Blops*, according to the ancients, is a sound in imitation of the Clepsydra, as *baa* is expressive of the voice of sheep. It were to be wished that the sound of every Greek vowel had been conveyed to us by as faithful a testimony as the ητα; we should certainly have had a better idea of that harmony for which the Greek language was so famous, and in which respect Quintilian candidly yields it the preference to the Latin.

Aristophanes has handed down to us the pronunciation of the Greek diphthong αὖ αὖ by making it expressive of the barking of a dog. This pronunciation is exactly like that preserved by nurses and children among us to this day in *bow wow*. This is the sound of the same letters in the Latin tongue; not only in proper names derived from Greek, but in every other word where this diphthong occurs. Most nations in Europe, perhaps all but the English, pronounce *audio* and *laudo*, as if written *owdio* and *lowdo*; the diphthong sounding like *ou* in *loud*. Agreeable to this rule, it is presumed that we formerly pronounced the apostle *Paul* nearer the original than at present. In Henry the Eighth's time it was written St. *Poule's*, and sermons were preached at *Poule's Cross*.

languages, which is not done by any other nation in Europe, it is not easy to conceive; and as the colloquial communication of learned individuals of different nations so seldom happens, and is an object of so small importance when it does happen, it is not much to be regretted that when they meet they are scarcely intelligible to each other.*

But the English are accused not only of departing from the genuine sound of the Greek and Latin vowels, but of violating the quantity of these languages more than the people of any other nation in Europe. The author of the Essay upon the Harmony of Language gives us a detail of the particulars by which this accusation is proved: and this is so true a picture of the English pronunciation of Latin, that I shall quote it at length, as it may be of use to those who are obliged to learn this language without the aid of a teacher.

Cross. The vulgar, generally the last to alter, either for the better or worse, still have a jingling proverb with this pronunciation, when they say *As old as Poules.*

The sound of the letter *u* is no less sincerely preserved in Plautus, in Menæch. page 622, edit. Lambin. in making use of it to imitate the cry of an owl——

" 'MEN. Egon' dedi? PEN. Tu, Tu, istic, inquam, vin' afferri noctuam,
" Quæ tu, tu, usque dicat tibi? nam nos jam nos defessi sumus."

" It appears here," says Mr. Forster, in his defence of the Greek accents, page 129, " that an owl's cry was *tu, tu,* to a Roman ear, as it is *too, too,* to an English." Lambin, who was a Frenchman, observes on the passage, " Alludit " ad noctuæ vocem seu cantum, *tu, tu,* seu *tou, tou.*" He here alludes to the voice or noise of an owl. It may be farther observed, that the English have totally departed from this sound of the *u* in their own language, as well as in their pronunciation of Latin.

* Erasmus se adfuisse olim commemorat cum die quodam solenni complures principum legati ad Maximilianum Imperatorem salutandi causâ advenissent; Singulosque Gallum, Germanum, Danum, Scotum, &c. orationem Latinam, ita barbarè ac vastè pronunciâsse, ut Italis quibusdam, nihil nisi risum moverint, qui eos non Latinè sed suâ quemque linguâ, locutos jurâssent.—*Middleton, De Lat. Lit. Pronun.*

The love of the marvellous prevails over truth: and I question if the greatest diversity in the pronunciation of Latin exceeds that of English at the capital and in some of the counties of Scotland, and yet the inhabitants of both have no great difficulty in understanding each other.

" The falsification of the harmony by English scholars in " their pronunciation of Latin, with regard to essential points, " arises from two causes only: first, from a total inattention to " the length of vowel sounds, making them long or short " merely as chance directs; and secondly, from sounding " double consonants as only one letter. The remedy of this " last fault is obvious. With regard to the first, we have already " observed, that each of our vowels hath its general long sound, " and its general short sound totally different. Thus the short " sound of *e* lengthened is expressed by the letter *a*, and the " short sound of *i* lengthened is expressed by the letter *e*: and " with all these anomalies usual in the application of vowel " characters to the vowel sounds of our own language, we pro- " ceed to the application of vowel sounds to the vowel charac- " ters of the Latin. Thus in the first syllable of *sidus* and *no-* " *men*, which ought to be long; and of *miser* and *onus*, which " ought to be short; we equally use the common long sound of " the vowels; but in the oblique cases, *sideris*, *nominis*, *miseri*, " *oneris*, &c., we use quite another sound, and that a short one. " These strange anomalies are not in common to us with our " southern neighbours the French, Spaniards, and Italians. " They pronounce *sidus* according to our orthography, *seedus*, " and in the oblique cases preserve the same long sound of the " *i*: *nomen* they pronounce as we do, and preserve in the oblique " cases the same long sound of the *o*. The Italians also, in their " own language, pronounce doubled consonants as distinctly as " the two most discordant mutes of their alphabet. Whatever, " therefore, they may want of expressing the true harmony of " the Latin language, they certainly avoid the most glaring and " absurd faults in our manner of pronouncing it.

" It is a matter of curiosity to observe with what regularity " we use these solecisms in the pronunciation of Latin. When " the penultimate is accented, its vowel, if followed but by a " single consonant, is always long, as in Dr. Forster's examples. " When the antepenultimate is accented, its vowel is, without " any regard to the requisite quantity, pronounced short, as in

" *mirâbile, frigidus;* except the vowel of the penultimate be " followed by a vowel, and then the vowel of the antepenulti- " mate is with as little regard to true quantity pronounced long, " as in *maneo, redeat, odium, imperium.* Quantity is however " vitiated to make *i* short even in this case, as in *oblivio, vinea,* " *virium.* The only difference we make in pronunciation be- " tween *vinea* and *venia* is, that to the vowel of the first syllable " of the former, which ought to be long, we give a short sound; " to that of the latter, which ought to be short, we give the same " sound, but lengthened. *U* accented is always before a single " consonant pronounced long, as in *humerus, fugiens.* Before " two consonants no vowel sound is ever made long, except that " of the diphthong *au;* so that whenever a doubled consonant " occurs, the preceding syllable is short.* Unaccented vowels " we treat with no more ceremony in Latin than in our own lan- " guage." *Essay upon the Harmony of Language,* page 224. Printed for Robson, 1774.

This, it must be owned, is a very just state of the case; but though the Latin quantity is thus violated, it is not, as this writer observes in the first part of the quotation, merely *as chance directs,* but, as he afterwards observes, *regularly,* and he might have added, according to the analogy of English pronunciation, which, it may be observed, has a genius of its own; and which, if not so well adapted to the pronunciation of Greek and Latin as some other modern languages, has as fixed and settled rules for pronouncing them as any other.

The learned and ingenious author next proceeds to show the advantages of pronouncing our vowels so as to express the Latin quantity. " We have reason to suppose," says he, " that our " usual accentuation of Latin, however it may want of many ele- " gancies in the pronunciation of the Augustan age, is yet suf- " ficiently just to give with tolerable accuracy that part of the

* This corruption of the true quantity is not, however, peculiar to the English; for Beza complains in his country: Hinc enim fit ut in Græca oratione vel nullum, vel prorsus corruptam numerum intelligas, dum multæ breves producuntur, et contrà plurimæ longæ corripiuntur. Beza de Germ. Pron. Græcæ Linguæ, p. 50.

" general harmony of the language of which accent is the ef-
" ficient. We have also pretty full information from the poets
" what syllables ought to have a long, and what a short quantity.
" To preserve, then, in our pronunciation, the true harmony of
" the language, we have only to take care to give the vowels a
" long sound or a short sound, as the quantity may require; and,
" when doubled consonants occur, to pronounce each distinctly."
Ibid. page 228.*

In answer to this plea for alteration, it may be observed, that if this mode of pronouncing Latin be that of foreign nations, and were really so superior to our own, we certainly must perceive it in the pronunciation of foreigners, when we visit them, or they us: but I think I may appeal to the experience of every one who has had an opportunity of making the experiment, that so far from a superiority on the side of the foreign pronunciation, it seems much inferior to our own. I am aware of the power of habit, and of its being able, *on many occasions, to make the worse appear the better reason:* but if the harmony of the Latin language depended so much on a preservation of the quantity as many pretend, this harmony would surely overcome the bias we have to our own pronunciation; especially if our own were really so destructive of harmony as it is said to be. Till, therefore, we have a more accurate idea of the nature of quantity, and of that beauty and harmony of which it is said to be the ef-

* By what this learned author has observed of our vicious pronunciation of the vowels, by the long and short sound of them, and from the instances he has given, he must mean that length and shortness which arises from extending and contracting them, independently of the obstruction which two consonants are supposed to occasion in forming the long quantity. Thus we are to pronounce *Manus* as if written and divided into *Man-nus;* and *Pannus* as if written *Pay-nus,* or as we always hear the word *Panis* (bread); for in this sound of *Pannus* there seems to be no necessity for pronouncing the two consonants distinctly or separately, which he seems to mean by distinctly, because the quantity is shown by the long sound of the vowel: but if by distinctly he means separately, that is, as if what is called in French the *schéva* or mute *e* were to follow the first consonant, this could not be done without adding a syllable to the word; and the word *Pannus* would in that case certainly have three syllables, as if written *Pan-eh-nus.*—See *Observations on the Greek and Latin Accent and Quantity,* sect. 24.

ficient in the pronunciation of Latin, we ought to preserve a pronunciation which has naturally sprung up in our own soil, and is congenial to our native language. Besides, an alteration of this kind would be attended with so much dispute and uncertainty as must make it highly impolitic to attempt it.

The analogy, then, of our own language being the rule for pronouncing the learned languages, we shall have little occasion for any other directions for the pronunciation of the Greek and Latin proper names, than such as are given for the pronunciation of English words. The general rules are followed almost without exception. The first and most obvious powers of the letters are adopted, and there is scarcely any difficulty but in the position of the accent; and this depends so much on the quantity of the vowels, that we need only inspect a dictionary to find the quantity of the penultimate vowel, and this determines the accent of all the Latin words; and it may be added, of almost all Greek words likewise.* Now in our pronunciation of Latin words, whatever be the quantity of the first syllable in a word of two syllables, we always place the accent on it: but in words of more syllables, if the penultimate be long, we place the accent on that; and if short we accent the antepenultimate.

The Rules of the Latin Accentuation are comprised in a clear and concise manner by Sanctius within four hexameters:

Accentum in se ipsâ monosyllaba dictio ponit.
Exacuit sedem d ssyllabon omne priorem.
Ex tribus, extollit primam penult ma curta:
Extollit seipsam quando est penultima longa.

These rules I have endeavoured to express in English verse:

Each monosyllable has stress of course;
Words of two syllables, the first enforce:
A syllable that's long, and last but one,
Must have the accent upon that or none:
But if this syllable be short, the stress
Must on the last but two its force express.

The only difference that seems to obtain between the pronunciation of the Greek and Latin languages is, that in the Latin *ti*

* That is, in the general pronunciation of Greek; for, let the written accent be placed where it will, the *quantitative* accent, as it may be called, follows the analogy of the Latin.

and *si*, preceded by an accent, and followed by another vowel forming an improper diphthong, are pronounced as in English, like *sh* or *zh*, as *natio, nation; persuasio, persuasion,* &c.; and that in the Greek, the same letters retain their pure sound, as φιλαυτία, ἀγνωσία, προβατιον, κ. τ. λ.* This difference, however, with very few exceptions, does not extend to proper names; which, coming to us through, and being mingled with, the Latin, fall into the general rule. In the same manner, though in Greek it was an established maxim, that if the last syllable

* "The Greek language," says the learned critic, "was happy in not being "understood by the Goths, who would as certainly have corrupted the *t* in "αἰτία, ὠτίον, &c. into αἰσία, ὠσίον, &c. as they did the Latin *motio* and "*doceo* into *moshio* and *dosheo*."* This, however, may be questioned; for if in Latin words this impure sound of *t* takes place only in those words where the accent is on the preceding vowel, as in *natio, facio,* &c.; but not when the accent follows the *t*, and is on the following vowel, as in *satietas, societas,* &c. why should we suppose any other mode of pronunciation would have been adopted by the Goths in their pronouncing the Greek? Now no rule of pronunciation is more uniform in the Greek language than that which places an acute on the *iota* at the end of words, when this letter is succeeded by a long vowel; and consequently if the accent be preserved upon the proper letter, it is impossible the preceding *t* and *s* should go into the sound of *sh;* why, therefore, may we not suppose that the very frequent accentuation of the penultimate *ι* before a final vowel preserved the preceding τ from going into the sound of *sh*, as it was a difference of accentuation that occasioned this impure sound of *t* in the Latin language? for though *i* at the end of words, when followed by a long vowel, or a vowel once long and afterwards contracted, had always the accent on it in Greek; in Latin the accent was always on the preceding syllable in words of this termination: and hence seems to have arisen the corruption of *t* in the Gothic pronunciation of the Latin language.

It is highly probable, that in Lucian's time the Greek τ, when followed by ι and another vowel, had not assumed the sound of σ; for the Sigma would not have failed to accuse him of a usurpation of her powers, as he had done of her character: and if we have preserved the τ pure in this situation when we pronounce Greek, it is, perhaps, rather to be placed to the preserving power of the accented *ι* in so great a number of words, than any adherence to the ancient rules of pronunciation; which invariably affirm, that the consonants had but one sound; unless we except the γ before γ, κ, χ, ξ; as ἄγγελος, ἄγκυρα, ἄγχιστα, κ. τ. λ. where the γ is sounded like ν: but this, says Henry Stephens, is an errour of the copyists, who have a little extended the bottom of the ν, and made a γ of it: for, says he, it is ridiculous to suppose that ν was changed into γ, and at the same time

* Ainsworth on the letter T.

was long, the accent could scarcely be higher than the penultimate; yet in our pronunciation of Greek, and particularly of proper names, the Latin analogy of the accent is adopted: and though the last syllable is long in *Demosthenes*, *Aristophanes*, *Theramenes*, and *Deiphobe*, yet as the penultimate is short, the accent is placed on the antepenultimate, exactly as if they were Latin.*

As these languages have been long dead, they admit of no new varieties of accent like the living languages. The common accentuation of Greek and Latin may be seen in Lexicons and Graduses; and where the ancients indulged a variety, and the moderns are divided in their opinions about the most classical accentuation of words, it would be highly improper, in a work intended for general use, to enter into the thorny disputes of the learned; and it may be truly said, in the rhyming adage,

When Doctors disagree,
Disciples then are free.

This, however, has not been entirely neglected. Where there

time that γ should be pronounced like ν. On the contrary, Scaliger says, that where we find a ν before these letters, as ανγρα, it is an error of the copyists, who imagined they better expressed the pronunciation by this letter, which, as Vossius observes, should seem to demand something particular and uncommon.

It is reported of Scaliger, that when he was accosted by a Scotchman in Latin, he begged his pardon for not understanding him, as he had never learned the Scotch language. If this was the case with the pronunciation of a Scotchman, which is so near that of the Continent, what would he have said to the Latin pronunciation of an Englishman? I take it, however, that this diversity is greatly exaggerated.

* This, however, was contrary to the general practice of the Romans; for Victorinus in his Grammar says, *Græca nomina, si iisdem literis proferuntur*, (Latine versa) *Græcos accentus habebunt*: nam cum dicimus *Thyas*, *Nais*, acutum habebit posterior accentum; et cum *Themistio*, *Calypso*, *Theano*, ultimam circumflecti videbimus, quod utrumque Latinus sermo non patitur, nisi admodum raro. "If Greek nouns turned into Latin are pronounced with the same letters, "they have the Greek accent: for when we say *Thyas*, *Nais*, the latter syllable "has the acute accent; and when we pronounce *Themistio*, *Calypso*, *Theano*, "we see the last syllable is circumflexed; neither of which is ever seen in Latin "words, or very rarely."—*Servius. Forster. Reply*, page 31. Notes 32, bott.

has been any considerable diversity of accentuation among our prosodists, I have consulted the best authorities, and have sometimes ventured to decide: though, as Labbe says, "Sed his de "rebus, ut aliis multis, malo doctiorum judicium expectare, "quam meam in medium proferre sententiam."

But the most important object of the present work is settling the *English quantity*, (see Rules 20, 21, 22) with which we pronounce Greek and Latin proper names, and the sounds of some of the consonants. These are points in a state of great uncertainty; and are to be settled, not so much by a deep knowledge of the dead languages, as by a thorough acquaintance with the analogies and general usage of our own tongue. These must, in the nature of things, enter largely into the pronunciation of a dead language; and it is from an attention to these that the Author hopes he has given to the Public a work not entirely unworthy of their acceptance.

RULES

FOR

PRONOUNCING THE VOWELS

OF

GREEK AND LATIN PROPER NAMES.

1. EVERY vowel with the accent on it at the end of a syllable is pronounced as in English, with its first long open sound: thus *Ca' to,** *Philome' la, Ori' on, Pho' cion, Lu' cifer,* &c. have the accented vowels sounded exactly as in the English words *paper, me' tre, spi' der, no' ble, tu' tor,* &c.

2. Every accented vowel not ending a syllable, but followed by a consonant, has the short sound as in English: thus *Man' lius, Pen' theus, Pin' darus, Col' chis, Cur' tius,* &c. have the short sound of the accented vowels, as in *man' ner, plen' ty, prin' ter, col' lar, cur' few,* &c.

3. Every final *i*, though unaccented, has the long open sound: thus the final *i* forming the genitive case, as in *Magis' tri*, or the plural number, as in *De' cii*, has the long open sound, as in *vi' al*; and this sound we give to this vowel in this situation, because the Latin *i* final in genitives, plurals, and preterperfect tenses of verbs, is always long; and consequently

* The pronunciation of *Cato, Plato, Cleopatra,* &c. has been but lately adopted. Quin, and all the old dramatic school, used to pronounce the *a* in these and similar words like the *a* in *father*. Mr. Garrick, with great good sense, as well as good taste, brought in the present pronunciation, and the propriety of it has made it now universal.

where the accented *i* is followed by *i* final, both are pronounced with the long diphthongal *i*, like the noun *eye*, as *Achi'vi.**

4. Every unaccented *i* ending a syllable not final, as that in the second of *Alcibiades*, the *Hernici*, &c. is pronounced like *e*, as if written *Alcebiades*, the *Herneci*, &c. So the last syllable but one of the *Fabii*, the *Horatii*, the *Curiatii*, &c. is pronounced as if written *Fa-be-i*, *Ho-ra-she-i*, *Cu-re-a-she-i*; and therefore if the unaccented *i* and the diphthong *æ* conclude a word, they are both pronounced like *e*, as *Harpyiæ*, *Harpy'e-e.*

5. The diphthongs *æ* and *œ*, ending a syllable with the accent on it, are pronounced exactly like the long English *e*, as *Cæsar*, *Œta*, &c. as if written *Cee'sar*, *E'ta*, &c.; and like the short *e*, when followed by a consonant in the same syllable, as *Dædalus*, *Œdipus*, &c. pronounced as if written *Deddalus*, *Eddipus*, &c. The vowels *ei* are generally pronounced like long *i*.†—For the vowels *eu* in final syllables, see the words *Idomeneus*: and for the *ou* in the same syllables, see the word *Antinous*, and similar words, in the Terminational Vocabulary.

5. *Y* is exactly under the same predicament as *i*. It is long when ending an accented syllable, as *Cy'rus*; or when ending an unaccented syllable if final, as *Æ'gy*, *Æ'py*, &c.: short when joined to a consonant in the same syllable, as *Lyc'idas*; and sometimes long and sometimes short, when ending an initial syl-

* This is the true analogical pronunciation of this letter when ending an accented syllable; but a most disgraceful affectation of foreign pronunciation has exchanged this full diphthongal sound for the meagre, squeezed sound of the French and Italian *i*, not only in almost every word derived from those languages, but in many which are purely Latin, as *Faustina*, *Messalina*, &c. Nay, words from the Saxon have been equally perverted, and we hear the *i* in *Elfrida*, *Edwina*, &c. turned into *Elfreeda*, *Edweena*, &c. It is true this is the sound the Romans gave to their *i*; but the speakers here alluded to are perfectly innocent of this, and do not pronounce it in this manner for its antiquity, but its novelty.

† See *Elegeia*, *Hygeia*, &c. in the Terminational Vocabulary of Greek and Latin Proper Names.

lable not under the accent, as *Ly-cur'gus*, pronounced with the first syllable like *lie*, a falsehood; and *Lysimachus* with the first syllable like the first of *legion*; or nearly as if divided into *Lysim'a-chus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 117, 118, &c. and 185, 186, 187.

7. *A*, ending an unaccented syllable, has the same obscure sound as in the same situation in English words; but it is a sound bordering on the Italian *a*, or the *a* in *fa-ther*, as *Dia'na*, where the difference between the accented and unaccented *a* is palpable. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, No. 92, and the letter *A*.

8. *E* final, either with or without the preceding consonant, always forms a distinct syllable, as *Penelope*, *Hippocrene*, *Evoe*, *Amphitrite*, &c. When any Greek or Latin word is anglicised into this termination, by cutting off a syllable of the original, it becomes then an English word, and is pronounced according to our own analogy: thus *Acidalius*, altered to *Acidale*, has the final *e* sunk, and is a word of three syllables only: *Proserpine*, from *Proserpina*, undergoes the same alteration. *Thebes* and *Athens*, derived from the Greek Θηβη and Αθηνη, and the Latin *Thebæ* and *Athenæ*, are perfectly anglicised; the former into a monosyllable, and the latter into a dissyllable: and the Greek Κρητη and the Latin *Creta* have both sunk into the English monosyllable *Crete*: *Hecate* likewise pronounced in three syllables when Latin, and in the same number in the Greek word Εκατη, in English is universally contracted into two, by sinking the final *e*. Shakespeare seems to have begun as he has now confirmed this pronunciation by so adapting the word in Macbeth:

"Why how now, Hecat'? you look angerly."—*Act. IV.*

Perhaps this was no more that a poetical licence to him; but the actors have adopted it in the songs in this tragedy;

"*He-cate*, *He-cate*, come away"———

And the play-going world, who form no small portion of what is called the better sort of people, have followed the actors in this word: and the rest of the world have followed them.

The Roman magistrate, named *Ædilis*, is anglicised by pronouncing it in two syllables, *Æ'dile*. The capital of Sicily, *Syracusæ*, of four syllables, is made three in the English *Syr'acuse*; and the city of *Tyrus*, of two syllables, is reduced to a monosyllable in the English *Tyre*.

Rules for pronouncing the Consonants of Greek and Latin Proper Names.

9. *C* and *G* are hard before *a*, *o*, and *u*, as *Cato*, *Comus*, *Cures*, *Galba*, *Gorgon*, &c.—and soft before *e*, *i*, and *y*, as *Cebes*, *Scipio*, *Scylla*, *Cinna*, *Geryon*, *Geta*, *Gillus*, *Gyges*, *Gymnosophistæ*, &c.*

10. *T*, *S*, and *C*, before *ia*, *ie*, *ii*, *io*, *iu*, and *eu*, preceded by the accent, in Latin words, as in English, change into *sh* and *zh*, as *Tatian*, *Statius*, *Portius*, *Portia*, *Socias*, *Caduceus*, *Accius*, *Helvetii*, *Mœsia*, *Hesiod*, &c. pronounced *Tashean*, *Stasheus*, *Porsheus*, *Porshea*, *Sosheas*, *Cadusheus*, *Aksheus*, *Helveshei*, *Mezhea*, *Hezheod*, &c. See Principles of English Pronunciation prefixed to the Pronouncing Dictionary, No. 357, 450,

* That this general rule should be violated by smatterers in the learned languages in such words as *Gymnastic*, *Heterogeneous*, &c. it is not to be wondered at; but that men of real learning, who do not want to show themselves off to the vulgar by such inuendos of their erudition, should give into this irregularity, is really surprising. We laugh at the pedantry of the age of James the First, where there is scarcely a page in any English book that is not sprinkled with twenty Greek and Latin quotations; and yet do not see the similar pedantry of interlarding our pronunciation with Greek and Latin sounds; which may be affirmed to be a greater perversion of our language than the former. In the one case, the introduction of Greek and Latin quotations does not interfere with the English phraseology; but in the other the pronunciation is disturbed, and a motley jargon of sounds introduced, as inconsistent with true taste as it is with neatness and uniformity.

451, 459, 463. But when the accent is on the first of the diphthongal vowels, the preceding consonant does not go into *sh*, but preserves its sound pure, as *Miltiades*, *Antiates*, &c. See the word *Satiety* in the Crit. Pron. Dict.

11. *T* and *S*, in proper names, ending in *tia*, *sia*, *cyon*, and *sion*, preceded by the accent, change the *t* and *s* into *sh* and *zh*. Thus *Phocion*, *Sicyon*, and *Cercyon*, are pronounced exactly in our own analogy, as if written *Phoshean*, *Sishean*, and *Sershean*: *Artemisia* and *Aspasia* sound as if written *Artemizhea* and *Aspazhea*: *Galatia*, *Aratia*, *Alotia*, and *Batia*, as if written *Galashea*, *Arashea*, *Aloshea*, and *Bashea*: and if *Atia*, the town in Campania, is not so pronounced, it is to distinguish it from *Asia*, the eastern region of the world. But the termination *tion* (of which there are not even twenty examples in proper names throughout the whole Greek and Latin languages) seems to preserve the *t* from going into *sh*, as the last remnant of a learned pronunciation; and to avoid, as much as possible, assimilating with so vulgar an English termination: thus, though *Æsion*, *Jasion*, *Dionysion*, change the *s* into *z*, as if written *Æzion*, *Jazion*, *Dionizion*, the *z* does not become *zh*; but *Philistion*, *Gration*, *Eurytion*, *Dotion*, *Androtion*, *Hippotion*, *Iphition*, *Ornytion*, *Metion*, *Polytion*, *Stration*, *Sotion*, *Æantion*, *Pallantion*, *Ætion*, *Hippocration*, and *Amphyction*, preserve the *t* in its true sound: *Hephæstion*, however, from the frequency of appearing with Alexander, has deserted the small class of his Greek companions, and joined the English multitude, by rhyming with *question*; and *Tatian* and *Theodotion* seem perfectly anglicised. With very, very few exceptions, therefore, it may be concluded, that Greek and Latin *proper* names are pronounced alike, and that both of them follow the analogy of English pronunciation.

12. *Ch*. These letters before a vowel are always pronounced like *k*, as *Chabrias*, *Cholchis*; &c.; but when they come before a mute consonant at the beginning of a word, as in *Chthonia*, they are mute, and the word is pronounced as if written *Thonia*. Words beginning with *Sche*, as *Schedius*, *Scheria*, &c. are pro-

nounced as if written *Skedius, Skeria,* &c.; and *c* before *n* in the Latin prænomen *Cneus* or *Cnæus* is mute; so in *Cnopus, Cnosus,* &c. and before *t* in *Cteatus,* and *g* before *n* in *Gnidus*—pronounced *Nopus, Nosus, Teatus,* and *Nidus.*

13. At the beginning of Greek words we frequently find the uncombinable consonants *MN, TM,* &c. as *Mnemosyne, Mnesidamus, Mneus, Mnesteus, Tmolus,* &c. These are to be pronounced with the first consonant mute, as if written *Nemosyne, Nesidamus, Neus, Nesteus, Molus,* &c. in the same manner as we pronounce the words *Bdellium, Pneumatic, Gnomon, Mnemonics,* &c. without the initial consonant. The same may be observed of the *C* hard like *K,* when it comes before *T*; as *Ctesiphon, Ctesippus,* &c. Some of these words we see sometimes written with an *e* or *i* after the first consonant, as *Menesteus, Timolus,* &c. and then the initial consonant is pronounced.

14. *Ph,* followed by a consonant, is mute, as *Phthia, Phthiotis,* pronounced *Thia, Thiotis,* in the same manner as the naturalised Greek word *Phthisick* pronounced *Tisick.*

15. *Ps:—p* is mute also in this combination, as in *Psyche, Psammetichus,* &c. pronounced *Syke, Sammeticus,* &c.

16. *Pt, p* is mute in words beginning with these letters when followed by a vowel, as *Ptolemy, Pterilas,* &c. pronounced *Tolemy, Terilas,* &c.; but when followed by *l,* the *t* is heard, as in *Tleptolemus*: for though we have no words of our own with these initial consonants, we have many words that end with them, and they are certainly pronounced. The same may be observed of the *z* in *Zmilaces.*

17. The letter *S, X,* and *Z,* require but little observation, being generally pronounced as in pure English words. It may however be remarked, that *s,* at the end of words, preceded by any of the vowels but *e,* has its pure hissing sound; as *mas, dis, os, mus,* &c.—but when *e* precedes, it goes into the sound of *z*; as *pes, Thersites, vates,* &c. It may also be observed, that when it ends a word preceded by *r* or *n* it has the sound of *z.* Thus the letter *s* in *mens, Mars, mors,* &c. has the same sound as in the English words *hens, stars, wars,* &c. *X,*

when beginning a word or syllable, is pronounced like *z*; as *Xerxes*, *Xenophon*, &c. are pronounced *Zerkzes*, *Zenophon*, &c. Z is uniformly pronounced as in English words: thus the *z* in *Zeno* and *Zeugma* is pronounced as we hear it in *zeal*, *zone*, &c.

Rules for ascertaining the English Quantity of Greek and Latin Proper Names.

18. It may at first be observed, that in words of two syllables, with but one consonant in the middle, whatever be the quantity of the vowel in the first syllable in Greek or Latin, we always make it long in English: thus *Crates* the philosopher, and *crates* a hurdle; *decus* honour, and *dedo* to give; *ovo* to triumph, and *ovum* an egg; *Numa* the legislator, and *Numen* the divinity, have the first vowel always sounded equally long by an English speaker, although in Latin the first vowel in the first word of each of these pairs is short.*

19. On the contrary, words of three syllables, with the accent on the first and with but one consonant after the first syllable, have that syllable pronounced short, let the Greek or Latin quantity be what it will: thus *regulus* and *remora*, *mimicus* and *minium*, are heard with the first vowel short in English pronunciation, though the two first words of each pair have their first syllables long in Latin: and the *u* in *fumigo* and *fugito* is pronounced long in both words, though in Latin the last *u* is short. This rule is never broken but when the first syllable is followed by *e* or *i*, followed by another vowel: in this case the vowel in the first syllable is long, except that vowel be *i*: thus *lamia*, *genius*, *Libya*, *doceo*, *cupio*, have the accent on the first syllable, and this syllable is pronounced long in every word but *Libya*, though in the original it is equally short in all.

20. It must have frequently occurred to those who instruct youth, that though the quantity of the accented syllable of long proper names has been easily conveyed, yet that the quantity of

* The only word occurring to me at present, where this rule is not observed, is *Canon*, a Rule, which is always pronounced like the word *Cannon*, a piece of ordnance.

the preceding unaccented syllables has occasioned some embarrassment. An appeal to the laws of our own language would soon have removed the perplexity, and enabled us to pronounce the initial unaccented syllables with as much decision as the others. Thus every accented antepenultimate vowel but *u*, even when followed by one consonant only, is, in our pronunciation of Latin, as well as in English, short: thus *fabula, separo, diligo, nobilis, cucumis,* have the first vowels pronounced as in the English words, *capital, celebrate, simony, solitude, luculent,* in direct opposition to the Latin quantity, which makes every antepenultimate vowel in all these words but the last long; and this *we* pronounce long, though short in Latin. But if a semi-consonant diphthong succeed, then every such vowel is long but *i* in our pronunciation of both languages; and *Euganeus, Eugenia, filius, folium, dubia,* have the vowel in the antepenultimate syllable pronounced exactly as in the English words *satiate, menial, delirious, notorious, penurious;* though they are all short in Latin but the *i*, which we pronounce short, though in the Latin it is long.

21. The same rule of quantity takes place in those syllables which have the secondary accent: for as we pronounce *lamentation, demonstration, diminution, domination, lucubration,* with every vowel in the first syllable short but *u*, so we pronounce the same vowels in the same manner in *lamentatio, demonstratio, diminutio, dominatio,* and *lucubratio:* but if a semi-consonant diphthong succeed the secondary accent, as in *Ariovistus, Heliodorus, Gabinianus, Herodianus,* and *Volusianus,* every vowel preceding the diphthong is long but *i*; just as we should pronounce these vowels in the English words *amiability, mediatorial, propitiation, excoriation, centuriator,* &c. For the nature of the secondary accent, see Principles prefixed to the Critical Pronouncing Dictionary, No. 544.

22. But to reduce these rules into a smaller compass, that they may be more easily comprehended and remembered, it may be observed, that as we always shorten every antepenultimate vowel with the *primary* accent but *u*, unless followed by

a semi-consonant diphthong, though this antepenultimate vowel is often long in Greek and Latin, as *Æschylus, Æschines,* &c.; and the antepenultimate *i,* even though it *be* followed by such a diphthong; as *Eleusinia, Ocrisia,* &c.—so we shorten the first syllable of *Æsculapius, Ænobarbus,* &c. because the first syllable of both these words has the *secondary* accent: but we pronounce the same vowels long in *Æthiopia, Ægialeus, Haliartus,* &c. because this accent is followed by a semi-consonant diphthong.

23. This rule sometimes holds good where a mute and liquid intervene, and determines the first syllable of *Adrian, Adriatic,* &c. to be long like *ay,* and not short like *add:* and it is on this analogical division of the words, so little understood or attended to, that a perfect and a consistent pronunciation of them depends. It is this analogy that determines the first *u* to be long in *stupidus,* and the *y* short in *clypea,* though both are short in the Latin; and the *o* in the first syllable of *Coriolanus,* which is short in Latin, to be long in English.

24. The necessity of attending to the quantity of the vowel in the accented syllable has sometimes produced a division of words in the following vocabulary that does not seem to convey the actual pronunciation. Thus the words *Sulpitius, Anicium, Artemisium,* &c. being divided into *Sulpit' i-us, A-nic' i-um, Ar-te-mis' i-um,* &c. we fancy the syllable after the accent deprived of a consonant closely united with it in sound, and which, from such a union, derives an aspirated sound equivalent to *sh.* But as the sound of *t, c,* or *s,* in this situation, is so generally understood, it was thought more eligible to divide the words in this manner, than into *Sul-pi' ti-us, A-ni' ci-um, Ar-te-mi' si-um,* as in the latter mode the *i* wants its shortening consonant, and might, by some speakers, be pronounced, as it generally is in Scotland, like *ee.* The same may be observed of *c* and *g* when they end a syllable, and are followed by *e* or *i,* as in *Ac-e-ra-' tus, Ac-i-da' li-a, Tig-el-li'nus, Teg' y-ra,* &c. where the *c* and *g* ending a syllable, we at first sight think them to have their hard sound; but, by observing the succeeding vowel,

we soon perceive them to be soft, and only made to end a syllable in order to determine the shortness of the vowel which precedes.

25. The general rule therefore of quantity indicated by the syllabication adopted in the vocabulary is, that when a consonant ends a syllable the vowel is always short, whether the accent be on it or not; and that when a vowel ends a syllable with the accent on it, it is always long: that the vowel *u*, when it ends a syllable, is long whether the accent be on it or not, and that the vowel *i* (3) (4) when it ends a syllable without the accent, is pronounced like *e*; but if the syllable be final, it has its long open sound as if the accent were on it: and the same may be observed of the letter *y*.

Rules for placing the Accent of Greek and Latin Proper Names.

26. Words of two syllables, either Greek or Latin, whatever be the quantity in the original, have, in English pronunciation, the accent on the first syllable: and if a single consonant come between two vowels, the consonant goes to the last syllable, and the vowel in the first is long; as *Cato*, *Ceres*, *Comus*, &c. See Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary. No. 503, and the word *Drama*,

27. Polysyllables, adopted whole from the Greek or Latin into English, have generally the accent of the Latin: that is, if the penultimate be long the accent is on it, as *Severus*, *Demócedes*, &c.; if short, the accent is on the antepenultimate, as *Demósthenes*, *Aristóphanes*, *Posthúmus*, &c. See Introduction.

28. When Greek or Latin Proper Names are anglicised, either by an alteration of the letters, or by cutting off the latter syllables, the accent of the original, as in appellatives under the same predicament, is transferred nearer to the beginning of the word. Thus *Proserpina* has the accent on the second

syllable; but when altered to *Proserpine*, it transfers the accent to the first. The same may be observed of *Homerus*, *Virgilius*, *Horatius*, &c. when anglicised to *Homer*, *Virgil*, *Horace*, &c. See the word *Academy* in the Critical Pronouncing Dictionary.

29. As it is not very easy, therefore, so it is not necessary to decide where Doctors disagree. When reasons lie deep in Greek and Latin etymology, the current pronunciation will be followed, let the learned do all they can to hinder it: thus, after *Hyperion* has been accented by our best poets according to our own analogy with the accent on the antepenultimate, as Shakespeare:

"*Hype'rion's* curls, the front of Jove himself."—*Hamlet.*
"———— that was to this
"*Hype'rion* to a Satyr." *Ibid.*
"———— next day after dawn,
"Doth rise and help *Hype'rion* to his horse."— *Henry Vth.*

So Cooke in his translation of *Hesiod's Theogony* follows the accentuation of Shakespeare:

Hyperion and *Japhet*, brothers, join:
Thea and *Rhea* of this ancient line
Descend; and *Themis* boasts the source divine.

The fruits of *Thia* and *Hyperion* rise,
And with refulgent lustre light the skies.

After this established pronunciation, I say, how hopeless, as well as useless, would it be to attempt the penultimate accentuation, which yet ought undoubtedly to be preserved in reading or speaking Greek or Latin compositions; but, in reading or speaking English, must be left to those who would rather appear learned than judicious. But *Acrion*, *Arion*, *Amphion*, *Echion*, *Orion*, *Ixion*, *Pandion*, *Asion*, *Alphion*, *Ærion*, *Ophion*, *Methion*, *Axion*, *Fion*, *Thlexion*, and *Sandion*, preserve their penultimate accent invariably: while *Ethalion*, a word of the same form and origin, is pronounced with the accent on the antepenultimate,

like *Deucalion* and *Pygmalion:* and this, if I mistake not, is the common pronunciation of a ship in the British navy, so called from the name of the Argonauts, who accompanied Jason in his expedition to Colchis to fetch the golden fleece.

30. The same difficulty of deciding between common usage and classical propriety appears in words ending in *ia*; as *Alexandria, Antiochia, Seleucia, Samaria, Iphigenia,* and several others which were pronounced by our ancestors, as appears from their poetry, according to our own analogy, with the accent on the antepenultimate syllable; and there is no doubt but every word of this form would have fallen into the same accentuation, if classical criticism had not stepped in and prevented it. A philosophical grammarian would be apt to think we are not much obliged to scholars for this interruption of the vernacular current of pronunciation: but as there is so plausible a plea as that of reducing words to their original languages, and as a knowledge of these languages will always be an honourable distinction among men, it is strongly to be suspected that these words will not long continue in their plain homespun English dress. This critical correction, however, seems to have come too late for some words, which, as Pope expresses it, have "slid into verse," and taken possession of our ears; and therefore, perhaps, the best way of disposing of them will be to consider them as the ancients did the quantity of certain doubtful syllables, and to pronounce them either way. Some, however, seem always to have preserved the accent of their original language, as *Thalia* and *Sophia:* but *Iphigenia, Antiochia, Seleucia,* and *Samaria,* have generally yielded to the English antepenultimate accent; and *Erythia, Deidamia, Laodamia, Hippodamia, Apamia, Ilithyia,* and *Orithyia,* from their seldom appearing in mere English composition, have not often been drawn aside into plain English pronunciation. The same may be observed of words ending in *nicus* or *nice*: if they are compounded of the Grek νικη, the penultimate syllable is always long, and must have the accent, as *Stratonicus, Berenice,* &c.; if this termination be what is called a gentile, signifying a man by his country, the penulti-

mate is short, and the accent is on the antepenultimate; as *Macedonicus, Sardonicus, Britannicus*, &c. See ANDRONICUS.

31. Thus we see many of these proper names are of dubious accentuation; and the authorities which may be produced on both sides sufficiently shew us the inutility of criticising beyond a certain point. It is in these as in many English words: there are some which, if mispronounced, immediately show a want of education; and there are others which, though not pronounced in the most erudite manner, stamp no imputation of ignorance or *illiteracy*. To have a general knowledge, therefore, of the pronunciation of these words, seems absolutely necessary for those who would appear respectable in the more respectable part of society. Perhaps no people on earth are so correct in their accentuation of proper names as the learned among the English. The Port-Royal Grammar informs us, that "notwithstanding all the rules that can be given, we are "often under the necessity of submitting to custom, and of "accommodating our pronunciation to what is received among "the learned according to the country we are in." "So we "we pronounce," says the grammarian "*Aristo'bulus, Basi'lius, Ido'lium*, with the accent on the antepenultimate, though the "penultimate is long, because it is the custom: and, on the "contrary, we pronounce *Andre'as, ide'a, Mari'a*, &c. with the "accent on the penultimate, though it is short, because it is the "custom of the most learned. The Italians," continues he, "place "the accent on the penultimate of *antonomasi'a, harmoni'a, philosophi'a, theologi'a*, and similar words, according to the "Greek accent, because, as Ricciolius observes, it is the custom "of their country. Alvarez and Gretser think we ought always "to pronounce them in this manner, though the custom, not only "of Germany and Spain, but of all France, is against it: but "Nebrissensis authorises this last pronunciation, and says, that it "is better to place the accent of these vowels on the antepenultimate syllable; which shows," concludes the grammarian, "that when we once depart from the ancient rules, we have but "little certainty in practice, which is so different in different "countries."

But however uncertain and desultory the accentuation of many words may be, it is a great satisfaction to a speaker to know that they are so. There is a wide difference between pronouncing words of this kind ignorantly and knowingly. A person who knows that scholars themselves differ in the pronunciation of these words can always pronounce with security: but one, who is acquainted with the state of the accent, is not sure that he is right when he really is so, and always pronounces at his peril.

*** *It is hoped the candid peruser of this work will make allowances for an occasional error in dividing a syllable or placing an accent, when he reflects on the difficulty with which such a work must necessarily be attended. The Author flatters himself, however, that such attention has been paid both to the compilation and the proofs, that the fewest errors imaginable have escaped him.*

PRONUNCIATION

OF

GREEK and LATIN PROPER NAMES.

INITIAL VOCABULARY.

*** When a word is succeeded by a word printed in Italics, the latter word is merely to spell the former as it ought to be pronounced. Thus *Abantheas* is the true pronunciation of the preceding word *Abantias;* and so of the rest.

*** The Figures annexed to the words refer to the Rules prefixed to the Work. Thus the figure (3) after *Achæi* refers to Rule the 3d, for the pronunciation of the final *i;* and the figure (4) after *Abii* refers to Rule the 4th, for the pronunciation of the unaccented i, not final: and so of the rest.

*** When the letters *Eng.* are put after a word, it is to show that this word is the preceding word Anglicised. Thus *Lu'can*, Eng., is the Latin word *Lucanus*, changed into the English *Lucan*.

AB	AB	AB
*A'BA and A'BÆ	*A-ban'she-as*	A'bas (1)
Ab'a-a	Ab-an-ti'a-des (1)	A-ba'sa (1) (7)
Ab'a-ba	A-ban'ti-das (4)	Ab-a-si'tis (7) (1)
Ab-a-ce'ne (8)	A-ban'tis	Ab-as-se'na (1) (7)
Ab'a-ga	Ab-ar-ba're-a (7)	Ab-as-se'ni
Ab'a-lus (20)	Ab'a-ri (3)	A-bas'sus (7)
†A-ba'na (7)	A-bar'i-mon (4)	Ab'a-tos (7)
A-ban'tes	Ab'a-ris (7)	Ab-da-lon'i-mus (4)
A-ban'ti-as (10)	A-ba'rus (1)	Ab-de'ra (1) (7)

* Every *a* ending a syllable, with the accent upon it, is pronounced like the *a* in the English words *fa-vour, ta-per*, &c. See Rule the 1st, prefixed to this vocabulary.

† Every unaccented *a*, whether initial, medial, or final, ending a syllable, has an obscure sound, bordering on the *a* in *father*. See Rule the 7th, prefixed to this vocabulary.

Ab-de′ri-a (1) (4) (7)
Ab-de-ri′tes (1)
Ab-de′rus (1)
A-be′a-tæ (7) (1) (5)
A-bel′la (7)
Ab-el-li′nus
A′bi-a (1) (4) (7)
A-ben′da (7)
Ab′ga-rus
A′ bi-i (4)
Ab′i-la (4) (7)
A-bis′a-res (7)
A-bis′a-ris (7)
Ab-i-son′tes (4)
Ab-le′tes (1)
A-bob′ri-ca (4)
A-bo′bus
A-bœc′ri-tus (5)
Ab-o-la′ni (3)
A-bo′lus (7) (1)
Ab-on-i-tei′chos (5)
Ab-o-ra′ca (1) (7)
Ab-o-rig′i-nes (4)
A-bor′ras (7)
Ab-ra-da′tas
Ab-ra-da′tes
A-bren′tius (10)
A-broc′o-mas
Ab-rod-i-æ′tus (4)
A-bron′y-cus (6)
A-bro′ni-us (4)
Ab′ro-ta (7)
A-brot′o-num
A-bryp′o-lis (6)
Ab-se′us
Ab-sin′thi-i (4)
Ab′so-rus
Ab-syr′tos (6)
Ab-syr′tus (6)

Ab-u-li′tes (1)
Ab-y-de′ni (6)
Ab-y-de′nus (6)
A-by′di (6)
A-by′dos (6)
A-by′dus
Ab′y-la (6)
Ab′y-lon (6)
Ab-ys-si′ni (1)
Ab-ys-sin′i-a (6)
Ac-a-cal′lis (7)
Ac-a-ce′si-um (10)
Ak-a-se′zhe-um
A-ca′ci-us (10)
A-ka′she-us
Ac-a-de′mi-a (7)
Ac-a-de′mus
Ac-a-lan′drus
A-cal′le (8)
A-ca-mar′chis (7)
Ac′a-mas (7)
A-camp′sis (7)
A-can′tha (7)
A-can′thus (7)
Ac′a-ra (7)
A-ca′ri-a (7)
Ac-ar-na′ni-a (7)
A-car′nas (7)
A-cas′ta (7)
A-cas′tus (7)
Ac-a-than′tus (7)
Ac′ci-a (10) (7)
Ak′she-a
Ac′ci-la (7)
Ac′ci-us (10)
Ak′she-us
Ac′cu-a (7)
A′ce (8)
Ac-e-di′ci (8) (24)

Ac′e-la (24)
Ac-e-ra′tus (27)
A-cer′bas
Ac-e-ri′na (1)
A-cer′ræ (4)
Ac-er-sec′o-mes
A′ces (7)
A-ce′si-a (10)
Ac-e-si′nes (1)
Ac-e-si′nus (1)
A-ce′si-us (10)
A-ces′ta (7)
A-ces′tes
A-ces′ti-um (10)
A-ces-to-do′rus
A-ces-tor′i-des
A-ce′tes
*Ach-a-by′tos (12)
A-chæ′a (7)
A-chæ′i (3)
A-chæ′i-um
A-chæm′e-nes
Ach-æ-me′ni-a
Ach-æ-men′i-des
A-chæ′us
A-cha′i-a (7)
Ach′a-ra (7)
Ach-a-ren′ses
A-char′næ (4)
A-cha′tes
Ach-e-lo′i-des (4)
Ach-e-lo′ri-um
Ach-e-lo′us
A-cher′dus
A-cher′i-mi (3) (4)
Ach′e-ron
Ach-e-ron′ti-a (10)
Ach-e-ru′si-a (11)
Ach e-ru′si-as (11)

* *Achabytos.*—*Ch*, in this and all the subsequent words have the sound of *k*, Thus *Achabytos*, *Achæa*, *Achates*, &c., are pronounced as if written *Akabytos*, *Akæa*, *Akates*, &c. See Rule the 12th.

A-che′tus
A chil′las
A-chil′le-us
Ach-il-le′a (7)
Ach-il-lei-en′ses
Ach-il-le′s
A-chil′les
Ach-il-le′um
A-chi′vi (4)
Ach-la dæ′us
Ach-o-la′i (3)
Ac-ra-di′na (7)
Ach-o-lo′e
Ach-ra-di′na
Ac-i-cho′ri-us
Ac-i-da′li-a (8)
Ac-i-da′sa
A-cil′i-a
Ac-i-lig′e-na (24)
A-cil′i-us
A-cil′la (7)
A′cis
Ac′mon
Ac-mon′i-des (4)
A-cœ′tes
A-co′næ (4)
A-con′tes
A-con′te-us
A-con′ti-us (10)
A-con-to-hu′lus
A-co′ris
A′cra
A′cræ
A-cræ′a (7)
A-crœph′ni-a (7)
Ac-ra-gal-li′dæ (4)
Ac′ra-gas (7)

A-cra′tus
A′cri-as (4)
Ac-ri-doph′a-gi (3)
A-cri′on (11)
Ac-ris-i-o′ne
Ac-ris-i-o-ne′us
Ac-ris-i-o-ni′a-des
A-cris′e-us (10)
A-cri′tas (1)
Ac-ro-a′thon
Ac-ro-ce-rau′ni-um
Ac-ro-co-rin′thus
A′cron (1)
Ac-ro-pa′tos
A-crop′o-lis
Ac′ro-ta
A-crot′a-tus
Ac-ro′tho-os
Ac′ta (7)
Ac-tæ′a (7)
Ac-tæ′on (4)
Ac-tæ′us (4)
Ac′te (8)
Ac′ti-a (10)
Ac′tis
Ac-tis′a-nes
Ac′ti-um (10)
Ac′ti-us (10)
Ac′tor
Ac-tor′i-des
Ac-to′ris
A-cu′phis
A-cu-si-la′us
A-cu ticus, M.
A′da (7)
A-dæ′us
Ad-a-man-tæ′a (7)

Ad′a-mas
Ad-a-mas′tus
A-das′pi-i (4)
Ad′a-tha
Ad-de-pha′gi-a
Ad′du-a (7)
A-del′phi-us
A-de′mon
A′des, or Ha′des
Ad-gan-des′tri-us
Ad-her′bal
Ad-her′bas
Ad-i-an′te (8)
A-di-at′o-rix
Ad-i-man′tus
Ad-me′ta (7)
Ad-i-me′te
Ad-me′tus
A-do′ni-a
A-do′nis
Ad-ra-myt′ti-um
A-dra′na (7) (1)
A-dra′num
A-dras′ta
A-dras′ti-a
A-dras′tus
A′dri-a (23)
A-dri-a′num
A-dri-at′i-cum
A-dri-an-op′o-lis
A-dri-a′nus
A′dri-an (Eng.)
Ad-ri-me′tum
Ad-u-at′i-ci (4)
A-dyr-ma-chi′dæ
*Æ-a (7)
Æ-a-ce′a

* *Æa.*—This diphthong is merely ocular, for the *a* has no share in the sound, though it appears in the type. Indeed as we pronounce the *a*, there is no middle sound between that letter and *e*, and therefore we have adopted the last vowel and relinquished the first. This, among other reasons, makes it probable that the Greeks and Romans pronounced the *a* as we do in *water*, and the *e* as we hear it

Æ-ac′ i-das
Æ-ac′ i-des
Æ′ a-cus
Æ′ æ
Æ-æ′ a
Æ-an-te′ um
Æ-an′ ti-des
Æ-an′ tis
Æ′ as
Æ′ a-tus
Æch-mac′ o-ras
Æch′ mis
Æ-dep′ sum
Æ-des′ sa
Æ-dic′ u-la
Æ-di′ les (8)
Æ-dip′ sus
Æ′ don
Æ′ du-i, or Hed′ u-i
Æ-el′ lo
Æ-e′ ta
Æ-e′ ti-as (10)
Æ′ ga
Æ-ge′ as
Æ′ gæ (5)
Æ-gæ′ æ
Æ-gæ′ on
Æ-gæ′ um
Æ-gæ′ us
Æ-ga′ le-os
Æ-ga′ le-um
Æ′ gan
Æ′ gas (5)
Æ-ga′ tes

Æ-ge′ le-on
Æ-ge′ ria
Æ-ges′ ta
Æ-ge′ us
Æ-gi′ a-le
Æ-gi-a′ le-us (22)
Æ-gi-a′ li-a (22) (4)
Æ-gi′ a-lus
Æ-gi′ des
Æ-gi′ la
Æ-gil′ i-a
Æ-gim′ i-us
Æg-i-mo′ rus
Æ-gi′ na
Æg-i-ne′ ta
Æg-i-ne′ tes
Æ-gi′ o-chus
Æ-gi′ pan
Æ-gi′ ra
Æ-gir-o-es′ sa
†Æ′ gis
Æ-gis′ thus
Æ-gi′ tum
Æ-gi-um
Æg′ le
Æg′ les
Æg-le′ tes
Æg′ lo-ge
Æ-gob′ o-lus
Æ-goc′ e-ros
Æ′ gon
Æ′ gos pot′ a-mos
Æg-o-sa′ gæ
Æ-gos′ the-na

Æ′ gus
Æ′ gy (6)
Æg-y-pa′ nes
Æ-gyp′ sus
Æ-gyp′ ti-i (4) (10)
Æ-gyp′ ti-um (10)
Æ-gyp′ tus
Æ′ li-a
Æ-li-a′ nus
Æ′ li-an (Eng.)
Æ′ li-us and Æ′ li-a
Æ-lu′ rus
Æ-mil′ i-a
Æ-mil-i-a′ nus
Æ-mil′ i-us
Æm-nes′ tus
Æ′ mon
Æm′ o-na
Æ-mo′ ni-a
Æ-mon′ i-des
Æ′ mus
Æ-myl′ i-a
Æ-myl-i-a′ nus
Æ-myl′ i-i (4)
Æ-myl′ i-us
Æ-na′ ri-a
Æ-ne′ a
Æ-ne′ a-des
Æ-ne′ a-dæ
Æ-ne′ as
Æ-ne′ i-a
Æ-ne′ is
Æ-ne′ i-des (4)
Æ-nes-i-de′ mus

in *where* and *there*; the middle or mixt sound then would be like *a* in *father*, which was probably the sound they gave to this diphthong.

† *Ægis*.—This diphthong, though long in Greek and Latin, is in English pronunciation either long or short, according to the accent or position of it. Thus, if it immediately precedes the accent as in *Ægeus*, or with the accent on it, before a single consonant, in a word of two syllables, it is long, as in *Ægis*; before two consonants it is short, as in *Ægles*; or before one only, if the accent be on the antepenultimate, as *Æropus*.—For the exceptions to this rule, see Rule 22

Æ-ne′ si-us (10)
Æ-ne′ tus
Æ′ ni-a
Æ-ni′ a-cus
Æ-ni′ o-chi (12)
Æn-o-bar′ bus (22)
Æn′ o-cles
Æ′ nos
Æ′ num
Æ-ny′ ra
Æ-o′ li-a
Æ-o′ li-æ
Æ-ol′ i-da
Æ-ol′ i-des
Æ′ o-lis
Æ′ o-lus
Æ-o′ ra
Æ-pa′ li-us
Æ-pe′ a
Æp′ u-lo (21)
Æ′ py (6)
Æp′ y-tus (21)
Æ-qua′ na (7)
Æ′ qui (3)
Æ-quic′ o-li
Æq-ui-me′ li-um
Æ′ ri-as
Ær′ o-pe
Ær′ o-pus
Æs′ a-cus
Æ-sa′ pus
Æ′ sar, or Æ-sa′ ras
Æs′ chi-nes (22)
Æs′ chi-ron (12)
Æs-chy-li′ des
Æs′ chy-lus (21)
Æs-cu-la′ pi-us (22)
Æ-se′ pus
Æ-ser′ ni-a
Æ-si′ on (11)
Æ′ son
Æ-son′ i-des
Æ-so′ pus
Æ′ sop, Eng.
Æs′ tri-a
Æs′ u-a
Æ-sy′ e-tes
Æs-ym-ne′ tes (21)
Æ-sym′ nus
Æ-thal′ i-des
Æ-thi-o′ pi-a (22)
Æth′ li-us
Æ′ thon
Æ′ thra
Æ-thu′ sa
Æ′ ti-a (10)
Æ′ ti-on (11)
Æ′ ti-us* (10)
Æt′ na
Æ-to′ li-a
Æ-to′ lus
A′ fer
A-fra′ ni-a
A-fra′ ni-us
Af′ ri-ca (7)
Af-ri-ca′ nus
Af′ ri-cum
A-gag-ri-a′ næ
Ag-a-las′ ses
A-gal′ la (7)
A-gam′ ma-tæ
Ag-a-me′ des
Ag-a-mem′ non
Ag-a-mem′ no′ ni-us
Ag-a-me′ tor
Ag-am-nes′ tor
Ag-a-nip′ pe
A-gan′ za-ga
Ag-a-pe′ no
Ag-a-re′ ni (3)
Ag-a-ris′ ta
A-gas′ i-cles
A-gas′ sæ
A-gas′ the-nes
A-gas′ thus
A-gas′ tro-phus
Ag′ a-tha
Ag-ath-ar′ chi-das
Ag-ath-ar′ chi-des
Ag-ath-ar′ cus
A-ga′ thi-as
Ag′ a-tho
A-gath-o-cle′ a
A-gath′ o-cles
Ag′ a-thon
A-gath-o-ny′ mus
Ag-a-thos′ the-nes
Ag-a-thyr′ num
Ag-a-thyr′ si (3)
A-ga′ ve
A-gau′ i (3)
A-ga′ vus
Ag-des′ tis
Ag-e-e′ na
Ag-e-las′ tus
Ag-e-la′ us
A-gen′ a-tha
Ag-en-di′ cum
A-ge′ nor
Ag-e-nor′ i-des
Ag-e-ri′ nus

* One of the Generals of Valentinian the third; which, Labbe tells us, ought properly to be written *Aëtius;* that is, without the diphthong. We may observe, that as this word comes from the Greek, but is latinized, it is pronounced with the *t* like *sh*, as if written *Æshius;* but the preceding word *Ætion*, being pure Greek, does not conform to this analogy.—See Rule the 11th and 29th.

Ag-e-san′der
A-ge′si-as (10)
Ag-es-i-la′us
Ag-e-sip′o-lis
Ag-e-sis′tra-ta
Ag-e-sis′tra-tus
Ag-gram′mes
Ag-gri′næ
Ag′i-dæ
Ag-i-la′us
A′gis
Ag-la′i-a
Ag-lay′a
Ag-la-o-ni′ce
Ag-la′o-pe
Ag-la-o-phæ′na
Ag-la′o-phon
Ag-la-os′the-nes
Ag-lau′ros
Ag-la′us
Ag′na
Ag′no
Ag-nod′i-ce
Ag′non
Ag-non′i-des
Ag-o-na′li-a, and
A-go′ni-a
A-go′nes
Ag′o-nis
A-go′ni-us
Ag-o-rac′ri-tus
Ag-o-ran′o-mi (8)
Ag-o-ra′nis
Ag-o-ræ′a
A′gra (1)
A-græ′i (3)
Ag′ra-gas
A-grau′le
A-grau′li-a
A-grau′los
Ag-rau-o-ni′tæ
A-gri-a′nes
A-gric′o-la
Ag-ri-gen′tum
A-grin′i-um
A-gri-o′ni-a
A-gri′o-pas
A-gri′o-pe
A-grip′pa
Ag-rip-pi′na
A-gris′o-pe (8)
A′gri-us (1)
Ag′ro-las
A′gron
A-gro′tas
A-grot′e-ra
A-gyl′e us (5)
A-gyl′la
Ag-yl-læ′us
A-gy′rus
A-gyr′i-um
A-gyr′i-us
A-gyr′tes
A-ha′la (7)
A′jax
A-i-do′ne-us (5)
A-im′y-lus
A-i′us Lo-cu′ti-us
Al-a-ban′da
Al′a-bus
A-le′sa
A-læ′a
A-læ′i (3)
A-læ′us
Al-a-go′ni-a
A-la′la
Al-al-com′e-næ
A-la′lia (7)
Al-a-ma′nes
Al-a-man′ni, or
Al-e-man′ni
A-la′ni
Al′a-res
Al-a-ri′cus
Al′a-ric (Eng.)
Al-a-ro′di-i (4)
A-las′tor
Al′a-zon
Al′ba Syl′vi-us
Al-ba′ni-a
Al-ba′nus
Al-bi′ci (3) (4)
Al-bi-e′tæ (4)
Al-bi′ni (3)
Al-bi-no-va′nus
Al-bin-te-me′li-um
Al-bi′nus
Al′bi-on
Al′bi-us
Al-bu-cil′la
Al′bu-la
Al-bu′ne-a
Al bur′nus
Al bus Pa′gus
Al-bu′ti-us (10)
Al-cæ′us
Al-cam′e-nes
Al-can′der
Al-can′dre
Al-ca′nor
Al-cath′o-e
Al-cath′o-us
Al′ce
Al-ce′nor
Al-ces′te
Al-ces′tis
Al′ce-tas
Al′chi-das (12)
Al-chim′a-cus
Al-ci-bi′a-des (4)
Al-cid′a-mas
Al-ci-da-me′a
Al-ci-dam′i-das
Al-cid′a-mus
Al-ci′das
Al-ci′des
Al-cid′i-ce
Al-cim′e-de
Al-cim′e-don

A-cim′e-nes
Al′ci-mus
Al-cin′o-e
Al′ci-nor
*Al-cin′o-us
Al-ci-o′ne-us (5)
Al′ci-phron
Al-cip′pe
Al-cip′pus
Al′cis
Al-cith′o-e
Alc-mæ′on
Alc-mæ-on′i-dæ
Alc′man
Alc-me′na
Al-cy′o-ne
Al-cy-o′ne-us (5)
Al-cy′o-na
Al-des′cus
Al-du′a-bis
A′le-a (1) (7)
A-le′bas
A-le′bi-on
A-lec′to
A-lec′tor
A-lec′try-on
A-lec′tus
†A-le′i-us Cam′pus
Al-e-man′ni
A-le′mon
Al-e-mu′si-i (4)
A′lens
A′le-on
A-le′se
A-le′si-a (10)
A-le′si-um (10)
A-le′tes
A-le′thes
A-le′thi-a
A-let′i-das
A-le′tri-um
A-le′tum
Al-eu-a′dæ
A-le′us
A′lex (1)
A-lex-a-me′nus
‡Al-ex-an′der
Al-ex-an′dra
Al-ex-an-dri′a (30)
Al-ex-an′dri-des
Al-ex-an-dri′na
Al-ex-an-drop′o-lis
Al-ex-a′nor
Al-ex-ar′chus
A-lex′as
A-lex′i-a
A-lek′she-a
A-lex-ic′a-cus
Al-ex-i′nus
A-lex′i-o
A-lek′she-o
Al-ex-ip′pus
Al-ex-ir′a-es
Al-ex-ir′ho-e
A-lex′is
A-lex′on
Al-fa-ter′na
Al-fe′nus
Al′gi-dum
A-li-ac′mon
A-li-ar′tum
A-li-ar′tus
Al′i-cis
A-li-e′nus (21)
Al′i-fæ
Al-i-læ′i (3) (4)
Al-i-men′tus
A-lin′dæ
A-lin-do′i-a
Al-i-phe′ri-a
Al-ir-ro′thi-us
Al′li-a
Al-li-e′nos
Al-lob′ro-ges
Al-lob′ry-ges
Al-lot′ri-ges
Al-lu′ti-us (10)

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* *Alcinous.*—There are no words more frequently mispronounced by a mere English scholar than those of this termination. By such a one we sometimes hear *Alcinous* and *Antinous* pronounced in three syllables, as it written *Al-ci-nous* and *An-ti-nous*, rhyming with *vows*; but classical pronunciation requires that these vowels should form distinct syllables.

† *Aleius Campus.*

Lest from this flying steed unrein'd (as once
Bellerophon, though from a lower clime)
Dismounted, on th' *Aleian field* I fall,
Erroneous there to wander, and forlorn.

MILTON'S *Par. Lost.* b. vii. v. 17.

‡ *Alexander.*—This word is as frequently pronounced with the accent on the first as on the third syllable.

B 4

Tristius, valiæ quatius vepallebi lectus. Ovid Met. XIII.
Pope's Homer's Odyssey - I. 409. where Antinous is correctly pronounced in four Syllables -

A-lo'a
Al-o-e' us
Al-o-i' dæ
Al-o-i' des
A-lo'ne
Al' o-pe
A-lop' e-ce
A-lop' e-ces
A-lo' pi-us
A' los
A-lo'ti-a (10)
Al-pe' nus
Al' pes
Alps (Eng.)
Al-phe' a
Al-phe' i-a
Al-phe' nor
Al-phe' nus
Al-phe-si-bœ' a (5)
Al-phe-si-bœ' us
Al-phe' us
Al' phi-us
Al-phi' on (29)
Al-pi' nus
Al' pis
Al' si-um (10)
Al' sus
Al-thæ' a
Al-thæm' e-nes
Al-ti' num
Al' tis
A-lun' ti-um (10)
A' lus, Al' u-us
A-ly-at' tes
Al' y-ba (6)
Al-y-cæ' a
Al-y-cæ' us
A-lys' sus
Al-yx-oth' o-e
A-mad' o-ci (3)
A-mad' o-cus
Am' a-ge
Am-al-thæ' a
Am-al-the' um
Am' a-na
A-man' tes
Am-an-ti' ni (3)
A-ma' nus
A-mar' a-cus
A-mar' di (3)
A-mar' tus
Am-bryl' lis
Am-ar-yn' ce-us (5)
Am-ar-yn' thus
A' mas
A-ma' si-a (10)
Am-a-se' nus
A-ma' sis
A-mas' tris
A-mas' trus
A-ma' ta
Am-a-the' a
Am' a-thus
A-max-am-pe' us
A-max' i-a
A-max' i-ta
Am-a-ze' nes
A-maz' o-nes
Am' a-zons (Eng.)
Am-a-zon' i-des
Am-a-zo'ni-a
Am-a-zo' ni-um
Am-a-zo' ni-us
Am-bar' ri (3)
Am' be-nus
Am-bar-va' li-a
Am-bi-a-li' tes
Am-bi-a' num
Am-bi-a-ti' num
Am-bi-ga' tus
Am-bi' o-rix
Am' bla-da
Am-bra' ci-a (10)
Am-bra' ci-us (10)
Am' bri (3)
Am-bro' nes
Am-bro' si-a (10)
Am-bro' si-us (10)
Am-bry' on
Am-brys' sus
Am-bul' li (3)
Am' e-les
Am-e-na' nus
Am-e-ni' des
A-men' o-cles
A-me' ri-a
A-mes' tra-tus
A-mes' tris
A-mic' las
Am-ic-læ' us
A-mic-tæ' us
A-mic' tas
A-mi' da (3)
A-mil' car
Am' i-los (4)
A-mim' o-ne, or
A-mym' o-ne
A-min' e-a, or
Am-min' e-a
A-min' i-as
A-min' i-us
A-min' o-cles
Am-i-se' na
A-mis' i-as (10)
A-mis' sas
A-mi' sum
A-mi' sus
Am-i-ter' num
Am-i-tha' on, or
Am-y-tha' on
Am-ma' lo
Am-mi-a' nus
Am' mon
Am-mo' ni-a
Am-mo' ni-i (3)
Am-mo' ni-us
Am-mo' the-a
Am' ni-as
Am-ni' sus (3)

Am-œ-bæ′ us (5)
Am-mo-me′ tus
A′ mor (1)
A-mor′ges
A-mor′ gos
Am′ pe-lus
Am-pe-lu′ si-a
Am-phe′ a (7)
Am-phi-a-la′ us
Am-phi′ a-nax
Am-phi-a-ra′ us
Am-phi-ar′ i-des
Am-phic′ ra-tes
Am-phic′ ty-on (11)
Am-phic-le′ a
Am-phid′ a-mus
Am-phi-dro′ mi-a
Am-phi-ge′ ni-a, or
*Am-phi-ge-ni′ a (29)
Am-phil′ o-chus
Am-phil′ y-tus
Am-phim′ a-chus
Am-phim′ e-don
Am-phin′ o-me
Am-phin′ o-mus
Am-phi′ on (28)
Am-phip′ o-les
Am-phip′ o-lis
Am-phip′ y-ros
Am-phi-re′ tus
Am-phir′ o-e
Am′ phis
Am-phis-bæ′ na
Am-phis′ sa
Am-phis-se′ ne
Am-phis′ sus
Am-phis′ the-nes
Am-phis-ti′ des
Am-phis′ tra-tus
Am-phit′ e-a
Am-phith′ e-mis
Am-phith′ o-e
Am-phi-tri′ te (8)
Am-phit′ ry-on
Am′ phi-tus
Am-phot′ e-rus
Am-phot-ry-o-ni′ a-des
Am-phry′ sus
Amp′ sa-ga
Am-pys′ i-des
Am′ pyx
Am-sac′ tus
A-mu′ li-us
A-myc′ la
A-myc′ læ
Am′ y-cus
Am′ y-don
Am-y-mo′ ne
A-myn′ tas
A-myn-ti-a′ nus
A-my′ ris
A-myn′ tor
A-myr′ i-us
Am′ y-rus
A-mys′ tis
Am-y-tha′ on
Am′ y-tis
An′ a-ces
An-a-char′ sis
A-na′ ci-um (10)
A-nac′ re-on, or
A-na′ cre-on (23)
An-ac-to′ ri-a
An-ac-to′ ri-um
†An-a-dy-om′ e-ne
A-nag′ ni-a
An-a-gy-ron′ tum
An-a-i′ tis
An′ a-phe
An-a-phlys′ tus
A-na′ pus
A-nar′ tes
A′ nas (1)
An′ cho-ra
A-nat′ o-le
A-nau′ chi-das (12)
A-nau′ rus
A′ nax (1)
An-ax-ag′ o-ras
An-ax-an′ der
An-ax-an′ dri-des
An-ax-ar′ chus (12)
An-ax-ar′ e-te
An-ax-e′ nor
A-nax′ i-as (10)
An-ax-ib′ i-a
An-ax-ic′ ra-tes
A-nax-i-da′ mus
A-nax′ i-las
A-nax-i-la′ us
An-ax-il′ i-des
An-ax-i-man′ der
An-ax-im′ e-nes
An-ax-ip′ o-lis
An-ax-ip′ pus
An-ax-ir′ ho-e
A-nax′ is

* *Amphigenia.*—See *Iphigenia*, and Rule 30, prefixed to this vocabulary.

† This epithet from the Greek *ανάδυω emergens*, signifying rising out of the water, is applied to the picture of Venus rising out of the sea, as originally painted by Apelles. I doubt not that some, who only hear this word without seeing it written, suppose it to mean *Anno Domini*, the year of our Lord.

A-nax′o
An-cæ′us
An-ca-li′tes
An-ca′ri-us
An-cha′ri-a (7)
An-cha′ri-us
An-chem′o-lus
An-che-si′tes
An-ches′mus
An-chi′a-la
An-chi′a-le
An-chi′a-lus
An-chi-mo′li-us
An-chin′o-e
An-chi′ses
An-chis′i-a (11)
An-chi-si′a-des
An′cho-e
An-chu′rus
An-ci′le
An′con
An-co′na
An′cus Mar′ti-us
An-cy′le
An-cy′ræ
An′da
An-dab′a-tæ
An-da′ni-a
An-de-ca′vi-a
An′des
An-doc′i-des
An-dom′a-tis
An-dræ′mon
An-dra-ga′thi-us
An-drag′a-thus
An-drag′o-ras
An-dram′y-tes
An-dre′as
An′drew (Eng.)
An′dri-clus
An′dri-on
An-dris′cus
An-dro′bi-us
An-dro-cle′a
An′dro-cles
An-dro-cli′dès
An-dro′clus
An-dro-cy′des
An-drod′a-mus
An-dro′ge-os
An-dro′ge-us
An-drog′y-næ
An-drom′a-che
An-drom-a-chi′dæ
An-drom′a-chus
An-drom′a-das
An-drom′e-da
An′dron
*An-dro-ni′cus (28)
An-droph′a-gi (3)
An-dro-pom′pus
An′dros
An-dros′the-nes
An-dro′tri-on
An-e-lon′tis
An-e-ras′tus
An-e-mo′li-a
An-e-mo′sa
An-fin′o-mus
An-ge′li-a
An-ge′li-on
An′ge-lus
An-gi′tes
An′grus
An-gu-it′i-a(11)(24)
A′ni-a (7)
An-i-ce′tus
A-nic′i-a (10)
A-nic′i-um (24)
A-nic′i-us Gal′lus
An′i-grus
A′ni-o, and A′ni-en
An-i-tor′gis
A′ni-us
An′na
An-ni-a′nus
An′ni-bal

* *Andronicus.*—This word is uniformly pronounced by our prosodists with the penultimate accent: and yet so averse is an English ear to placing the accent on the penultimate *i*, that by all English scholars we hear it placed upon the antepenultimate syllable. That this was the pronunciation of this word in Queen Elizabeth's time, appears plainly from the tragedy of *Titus Andronicus*, said to be written by Shakspeare; in which we every where find the antepenultimate pronunciation adopted. It may indeed be questioned, whether Shakspeare's learning extended to a knowledge of the quantity of this Græco-Latin word; but, as Mr. Steevens has justly observed, there is a greater number of classical allusions in this play than are scattered over all the rest of the performances on which the seal of Shakspeare is indubitably fixed; and therefore it may be presumed that the author could not be ignorant of the Greek and Latin pronunciation of this word, but followed the received English pronunciation of his time; and which by all but professed scholars is still continued.—See *Sophronicus.*

An′ ni-bi (3) (4)
An-nic′ e-ris (24)
An′ non
An-o-pæ′ a
An′ ser
An-si-ba′ ri-a
An-tæ′ a
An-tæ′ as
An-tæ′ us
An-tag′ o-ras
An-tal′ ci-das
An-tan′ der
An-tan′ dros
An-ter-bro′ gi-us
An-tei′ us
An-tem′ næ
An-te′ nor
An-te-nor′ i des
An′ te-ros
An-the′ a
An′ the-as
An-the′ don
An-the′ la
An′ the-mis
An′ the-mon
An′ the-mus
An-the-mu′ si-a (10)
An-the′ ne
An-ther′ mus
An′ thes
An-thes-pho′ ri-a
An-thes-te′ ri-a
An′ the-us
An-thi′ a
An′ thi-as
An′ thi-um
An′ thi-us
An′ tho
An-tho′ res
An-thra′ ci-a (10)
An-thro-pi′ nus
An-thro-poph′ a-gi
An-thyl′ la
An-ti-a-ni′ ra
An′ ti-as (10)
An-ti-cle′ a
An′ ti-cles
An-ti-cli′ des
An-tic′ ra-gus
An-tic′ ra-tes
An-tic′ y-ra
An-tid′ o-tus
An-tid′ o-mus
An-tig′ e-nes
An-ti-gen′ i-das
An-tig′ o-na
An-tig′ o-ne
An-ti-go′ ni-a
An-tig′ o-nus
An-til′ co
An-ti-lib′ a-nus
An-til′ o-chus
An-tim′ a-chus
An-tim′ e-nes
An-ti-nœ′ i-a (5)
An-ti-nop′ o-lis
An-tin′ o-us
An-ti-o′ chi-a, or
*An-ti-o chi′ a (29)
An′ ti-och (Eng.)
An-ti′ o-chis
An-ti′ o-chus
An-ti′ o-pe (8)
An-ti-o′ rus
An-tip′ a-ter
An-ti-pa′ tri-a
An-ti-pat′ ri-das
An-tip′ a-tris
An-tiph′ a-nes
An-tiph′ a-tes
An-tiph′ i-lus
An′ ti-phon
An-tiph′ o-nus
An′ ti-phus
An-ti-pœ′ nus (5)
An-tip′ o-lis
An-tis′ sa
An-tis′ the-nes
An-tis′ ti-us
An-tith′ e-us
An′ ti-um (10)
An-tom′ e-nes
An-to′ ni-a
An-to′ ni-i (3) (4)
An-to-ni′ na
An-to-ni′ nus
An-to-ni-op′ o-lis
An-to′ ni-us, M.
An-tor′ i-des
A-nu′ bis
An′ xi-us
An′ xur
An′ y-ta
An′ y-tus
An-za′ be (8)
A-ob′ ri-ga
A-ol′ li-us
A′ on
A′ o-nes
A-o′ ris
A-or′ nos
A-o′ ti
A-pa′ i tæ
A-pa′ ma (7)
A-pa′ me (8)
Ap-a-me′ a
Ap-a-mi′ a
A-par′ ni
Ap-a-tu′ ri-a
Ap-e-au′ ros

* *Antiochia.*—For words of this termination, see *Iphigenia*, and No. 30 of the Rules prefixed to this Vocabulary.

A-pel'la
A-pel' les
A-pel' li-con
Ap-en-ni' nus
A' per
Ap-e-ro' pi-a
Ap' e-sus
Aph' a-ca
A-phæ' a
A' phar
Aph-a-re' tus
Aph-a-re' us
A' phas (1)
A-phel' las
Aph' e-sas
Aph' e-tæ
Aph' i-das (4)
A-phid' na
A-phid' nus
Aph-œ-be' tus
A-phri' ces (1)
Aph-ro-dis' i-a
Aph-ro-di' sum (1)
Aph-ro-di' te (8)
A-phy' te (8)
A' pi-a (1) (4) (7)
A-pi-a' nus
Ap-i-ca' ta
A-pic' i-us (24)
A-pid' a-nus
Ap' i-na
A-pi' o-la
A' pi-on (1)
A' pis
A-pit' i-us (24)

A-pol-li-na' res
A-pol-li-na' ris
Ap-ol-lin' i-des
A-pol' li-nis
A-pol' lo
Ap-ol-loc' ra-tes
A-pol-lo-do' rus
Ap-ol-lo' ni-a
Ap-ol-lo' ni-as
A-pol-lo-ni' a-des
Ap-ol-lon' i-des
Ap-ol-lo' ni-us
Ap-ol-loph' a-nes
A-po-my-i' os
A-po-ni-a' na (7)
A-po' ni-us, M.
Ap' o-nus
Ap-os-tro' phi-a
*A-poth-e-o' sis
Ap-o-the' o-sis
Ap' pi-a Vi' a
Ap-pi' a-des
Ap-pi-a' nus
Ap' pi-i Fo' rum
Ap' pi-us
Ap' pu-la
A' pri-es
A' pri-us
Ap-sin' thi-i (4)
Ap' si-nus
Ap' te-ra (20)
Ap-u-le' i-a
Ap-u-le' i-us
A-pu' li-a
Ap-u-sid' a-mus

A-qua' ri-us
Aq-ui-la' ri-a
Aq-ui-le' i-a
A-quil' i-us
A-quil' li-a
Aq' ui-lo
Aq-ui-lo' ni-a
A-quin' i-us
A-qui' num
Aq-ui-ta' ni-a
A' ra (17)
Ar-a-bar' ches
A-ra' bi-a
A-rab' i-cus
Ar' a-bis
Ar' abs
Ar' a-bus
A-rac' ca, or
A-rec' ca
A-rach' ne
Ar-a-cho' si-a
Ar-a-cho' tæ
Ar-a-cho' ti
A-rac' thi-as
Ar-a-cil' lum
Ar-a-co' si-i (4)
Ar-a-cyn' thus (4)
Ar' a-dus
A' ræ (17)
A' rar (17)
Ar' a-rus
Ar-a-thyr' e-a
A-ra' tus
A-rax' es
Ar-ba' ces, or

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* *Apotheosis.*—When we are reading Latin or Greek, this word ought to have the accent on the penultimate syllable; but in pronouncing English we should accent the antepenultimate:

Allots the prince of his celestial line
An *Apothéosis* and rites divine.——GARTH.

*Ar'ba-ces
Ar-be'la
†Ar'be-la
Ar'bis
Ar-bo-ca'la
Ar-bus'cu-la
Ar-ca'di-a
Ar-ca'di-us
Ar-ca'num
Ar'cas
Ar'ce-na
Ar'cens
Ar-ces i-la'us
Ar-ce'si-us (10)
Ar-chæ'a
Ar-chæ'a-nax
Ar-chæ-at'i-das
Arch-ag'a-thus
Ar-chan'der
Ar-chan'dros
Ar'che (12)
Ar-cheg'e-tes (24)
Ar-che-la'us
Ar-chem'a-chus
Ar-chem'o-rus
Ar-chep'o-lis
Ar-chep-tol'e-mus
Ar-ches'tra-tus
Ar-che-ti'mus
Ar-che'ti-us (10)
Ar'chi-a
Ar'chi-as
Ar-chi-bi'a-des (4)
Ar-chib'i-us
Ar-chi-da'mi-a (29)
‡Ar-chi-da'mus, or
Ar-chid'a-mus
Ar'chi-das
Ar-chi-de'mus
Ar-chi-de'us
Ar-chid'i-um
Ar-chi-gal'lus
Ar-chig'e-nes
Ar-chil'o-cus
Ar-chi-me'des
Ar-chi'nus
Ar-chi-pel'a-gus
Ar-chip'o-lis
Ar-chip'pe
Ar-chip'pus
Ar-chi'tis
Ar'chon
Ar-chon'tes
Ar'chy-lus (6)
Ar'chy-tas
Arc-ti'nus
Arc-toph'y-lax
Arc'tos
Arc-to'us
Arc-tu'rus
Ar'da-lus
Ar-da'ni-a
Ar-dax-a'nus
Ar'de-a
Ar-de-a'tes
Ar-de-ric'ca
Ar-di-æ'i (4)
Ar-do'ne-a
Ar-du-en'na
Ar-du-i'ne
Ar-dy-en'ses
Ar'dys
A-re-ac'i-dæ
A-re'a
A're-as
A-reg'o-nis
Ar-e-la'tum
A-rel'li-us
Ar-e-mor'i-ca
A're
A-re'te

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* *Arbaces.*—Lempriere, Gouldman, Gesner, and Littleton, accent this word on the first syllable, but Ainsworth and Holyoke on the second; and this is so much more agreeable to an English ear, that I should prefer it, though I have, out of respect to authorities, inserted the other, that the reader may choose which he pleases. Labbe has not got this word.

† *Arbela*, the city of Assyria, where the decisive battle was fought between Alexander and Darius, and the city in Palestine of that name, have the accent on the penultimate, but *Arbela*, a town in Sicily, has the accent on the antepenultimate syllable.

‡ *Archidamus.*—Ainsworth, Gouldman, Littleton and Holyoke, place the accent on the antepenultimate syllable of this word, but Lempriere and Labbe on the penultimate. I have followed Lempriere and Labbe, though, in my opinion, wrong: for as every word of this termination has the antepenultimate accent, as *Polydamas, Theodamas*, &c. I know not why this should be different. Though Labbe tells us, that the learned are of his opinion.

A-ren'a-cum
Ar-e-op-a-gi'tæ
*Ar-e-op'a-gus
A-res'tæ
A-res'tha-nas
A-res-tor'i-des
A're-ta
Ar-e-tæ'us
Ar-e-taph'i-la
Ar-e-ta'les
A-re'te
A-re'tes
Ar-e-thu'sa
Ar-e-ti'num
Ar'e-tus
A're-us
Ar-gæ'us
Ar'ga-lus
Ar-gath'o-na
Ar-ga-tho'ni us
Ar'ge (9)
Ar-ge'a
Ar-ge-a'thæ
Ar-gen'num
Ar'ges
Ar-ges'tra-tus
Ar-ge'us
Ar'gi (9) (3)
Ar-gi'a
Ar'gi-as
Ar-gi-le'tum
Ar-gil'i-us

Ar-gil'lus
Ar'gi-lus
Ar-gi-nu'sæ
Ar-gi'o-pe
Ar-gi-phon'tes
Ar-gip'pe-i (3)
Ar-gi'va
Ar-gi'vi (3)
†*Ar'gives* (Eng.)
Ar'gi-us
Ar'go
Ar-gol'i-cus
Ar'go-lis
Ar'gon
Ar-go-nau'tæ
Ar-go'us
Ar'gus
Ar-gyn'nis
Ar'gy-ra
Ar-gy-ras'-pi-des
Ar'gy-re
Ar-gyr'i-pa
A'ri-a
A-ri-ad'ne
A-ri-æ'us
A-ri-a'ni, or
A-ri-e'ni
A-ri-an'tas
A-ri-am'nes
A-ri-a-ra'thes
Ar-ib-bæ'us (5)
A-ric'i-a (24)

Ar-i-ci'na
Ar-i-dæ'us
A-ri-e'nis
Ar-i-gæ'um
A-ri'i (4)
Ar'i-ma
Ar-i-mas'pi (3)
Ar-i-mas'pi-as
Ar-i-mas'thæ
Ar-i-ma'zes
Ar'i-mi (3)
A-rim'i-num
A-rim'i-nus
Ar-im-phæ'i
Ar'i-mus
A-ri-o-bar-za'nes
A-ri-o man'des
A-ri-o-mar'dus
A-ri-o-me'des
A-ri'on (28)
A-ri-o-vis'tus (21)
A'ris
A-ris'ba
Ar-is-tæn'e-tus
Ar-is-tæ'um
Ar-is-tæ'us
Ar-is-tag'o-ras
Ar-is-tan'der
Ar-is-tan'dros
Ar-is-tar'che
Ar-is-tar'chus
Ar-is-ta-za'nes

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* *Areopagus.*—Labbe tells us, that the penultimate syllable of this word is beyond all controversy short,—quidquid nonnulli in tantâ luce etiamnùm cæcutiant.—Some of these blind men are, Gouldman, Holyoke, and Littleton;—but Lempriere and Ainsworth, the best authorities, agree with Labbe.

† *Argives.*—I have observed a strong propensity in school-boys to pronounce the *g* in these words hard, as in the English word *give*. This is, undoubtedly, because their masters do so; and they will tell us, that the Greek *gamma* should always be pronounced hard in words from that language. What, then, must we alter that long catalogue of words where this letter occurs, as in *Genesis, genius, Diogenes, Ægyptus*, &c.?—The question answers itself.

A-ris'te-as
A-ris'te-ræ
A-ris'te-us
A-ris'the-nes
A-ris'thus
Ar-is-ti'bus
Ar-is-ti'des
Ar-is-tip'pus
A-ris'ti-us
A-ris'ton
Ar-is-to-bu'la
Ar-is-to-bu'lus
Ar-is-to-cle'a
A-ris'to-cles
A-ris-to-cli'des
Ar-is-toc'ra-tes
Ar-is-to'cre-on
Ar-is-toc'ri-tus
A-ris to-de'mus
Ar-is-tog'e-nes
Ar-is-to-gi'ton
Ar-is-to-la'us
Ar-is-tom'a-che
Ar-is-tom'a-chus
Ar-is-to-me'des
Ar-is-tom'e-nes
A-ris-to-nau'tæ
Ar-is-to-ni'cus
A-ris'to-nus
Ar-is-ton'i-des
Ar-is-ton'y-mus
Ar-is-toph'a-nes
A-ris-to-phi-li'des
A-ris'to-phon
A-ris'tor
Ar-is-tor'i-des

Ar-is-tot'e-les
Ar'is-to-tle (Eng.)
Ar-is-to-ti'mus
Ar-is-tox'e-nus
A-ris'tus
Ar'is-tyl'lus
A'ri-us
Ar'me-nes
Ar-me'ni-a
Ar-men-ta'ri-us
Ar-mil'la-tus
Ar-mi-lus'tri-um
Ar-min'i-us
Ar-mor'i-cæ
Ar'ne (8)
Ar'ni (3)
Ar-no'bi-us
Ar'nus
Ar'o-a
Ar'o-ma
Ar'pa-ni
Ar'pi (3)
Ar-pi'num
Ar-ræ'i (3)
Ar-rah-bæ'us
Ar'ri-a
Ar-ri-a'nus
Ar'ri-us
A'ri-us
Ar-run'ti-us (10)
Ar-sa'ces
*Ar'sa-ces, or
Ar-sa'bes
Ar-sac'i-dæ
Ar-sam'e-nes
Ar-sam'e-tes

Ar-sam-o-sa'ta
Ar-sa'nes
Ar-sa'ni-as
Ar-se'na
Ar'ses
Ar'si-a
Ar-si-dæ'us
Ar-sin'o-e
Ar-ta-ba'nus
Ar-ta-ba'zus
Ar'ta-bri (3)
Ar-ta-bri'tæ
Ar-ta-cæ'as
Ar-ta-cæ'na
Ar'ta-ce
Ar-ta-ce'ne
Ar-ta'ci-a
Ar-tæ'i (3)
Ar-tag'e-ras
Ar-ta-ger'ses
Ar-ta'nes
Ar-ta-pher'nes
Ar-ta'tus
Ar-ta-vas'des
Ar-tax'a
Ar-tax'i-as
Ar-tax'a-ta
Ar-ta-xerx'es
Ar-tax'i-as
Ar-ta-yc'tes
Ar-ta-yn'ta
Ar-ta-yn'tes
Ar-tem-ba'res
Ar-tem-i-do'rus
†Ar'te-mis
Ar-te-mis'i-a (11)

* *Arsaces.*—Gouldman, Lempriere, Holyoke, and Labbe, accent this word on the first syllable, and unquestionably not without classical authority; but Ainsworth, and a still greater authority, general usage, have, in my opinion, determined the accent of this word on the second syllable.

† *Artemis.*—The sisters to Apollo tune their voice,
'And *Artemis* to thee whom darts rejoice.
COOKE'S *Hesiod. Theog.* v. 17.

Ar-te-mis′i-um
*Ar-te-mi′ta
Ar′ te-mon
Arth′ mi-us
Ar-te′ na
Ar-tim′ pa-sa
Ar-to-bar-za′ nes
Ar-toch′ mes
Ar-to′ na
Ar-ton′ tes
Ar-to′ ni-us
Ar-tox′a-res
Ar-tu′ ri-us
Ar-ty′ nes
Ar-tyn′ i-a
Ar-tys′ to-na
Ar′ u-æ
A-ru′ ci
Ar-va′ les
A-ru′e-ris
Ar ver′ni
Ar-vir′ a-gus
Ar-vis′i-um
Ar-vi′sus
A′ runs (1)
A-run′ ti-us (10)
Ar-u-pi′ nus
Arx′a-ta
Ar-y-an′ des
Ar′ y-bas
Ar-yp-tæ′ us
A-san′ der
As-ba-me′ a
As-bes′ tæ
As′ bo-lus
As-bys′ tæ
As-cal′a-phus
As′ ca-lon
As-ca′ ni-a
As-ca′ ni-us
As-ci′ i (3)
As-cle′ pi-a
As-cle-pi′ a-des
As-cle-pi-o-do′ rus
As-cle-pi-o-do′ tus
As-cle′ pi-us
As-cle-ta′ ri-on
As′ clus
As-co′ li-a
As-co′ ni-us La′be-o
As′ cra
As′ cu-lum
As′ dru-bal
A-sel′ li-o
A′ si-a (10) (11)
A-si-at′i-cus
A-si′las
As-i-na′ ri-a
As-i-na′ ri-us
As′ i-na
As′ i-ne
As′ i-nes
A-sin′ i-us Gal′ lus
A′ si-us (11)
As-na′ us
A-so′ phis
A-so′ pi-a
As-o-pi′ a-des
A-so′ pis
A-so′ pus
As-pam′i-thres
As-pa-ra′ gi-um
As-pa′ si-a (11)
As-pa-si′ rus
As-pas′ tes
As-pa-thi′ nes
As-pin′ dus
As′ pis
As-ple′ don
As-po-re′ nus (4)
As′ sa
As-sa-bi′ nus
As-sar′ a-cus
As-se-ri′ ni (3)
As′ so-rus
As′ sos
As-syr′ i-a
As′ ta
As-ta-cœ′ni (5)
As′ ta-cus
As′ ta-pa
As′ ta-pus
As-tar′ te (8)
As′ ter
As-te′ ri-a
As-te′ ri-on
As-te′ ri-us
As-te-ro′ di-a
As-ter′ o-pe
As-te-ro′ pe-a
As-ter-o-pæ′ us
As-ter-u′ si-us (11)
As-tin′ o-me
As-ti′ o-chus
As′ to-mi (3)
As-træ′ a
As-træ′ us
As′ tu
As′ tur
As′ tu-ra
As′ tu-res
As-ty′ a-ge
As-ty′ a-ges
As-ty′ a-lus
As-ty′ a-nax
As-ty-cra′ ti-a (10)
As-tyd′ a-mas

* *Artemita.*—Ainsworth places the accent on the antepenultimate syllable of this word; but Lempriere, Gouldman, and Holyoke, more correctly, in my opinion, on the penultimate.

As-ty-da-mi'a (30)
As'ty-lus
As-tym-e-du'sa
As-tyn'o-me
As-tyn'o-mi
As-tyn'o-us
As-ty'o-che
As-ty-o-chi'a (30)
As-ty-pa-læ'a
As-typh'i-lus
As-ty'ron
As'y-chis
A-sy'las
A-syl'lus
A-tab'u-lus
At-a-by'ris
At-a-by-ri'te (6)
At'a-ce (8)
At-a-lan'ta
At-a-ran'tes
A-tar'be-chis (11)
A-tar'ga-tis
A-tar'ne-a
A'tas, and A'thas
A'tax
A'te (8)
A-tel'la
At'e-na
At-e-no-ma'rus
Ath-a-ma'nes
Ath'a-mas
Ath-a-man-ti'a-des
Ath-a-na'si-us (10)
Ath'a-nis
A'the-as
A-the'na
A-the'næ (8)
Ath-e-næ'a
Ath-e-næ'um
Ath-e-næ'us
Ath-e-nag'o-ras
Ath-e'na-is
A-the'ni-on
A-then'o-cles
Ath-en-o-do'rus
A'the-os
Ath'e-sis
A'thos (1)
Ath-rul'la
A-thym'bra
A-ti'a (11)
A-til'i-a
A-til'i-us
A-til'la
A-ti'na
A-ti'nas
A-tin'i-a
At-lan'tes
At-lan-ti'a-des
At-lan'ti-des
At'las
A-tos'sa
At'ra-ces
At-ra-myt'ti-um
At'ra-pes
A'trax (1)
At-re-ba'tæ
*At-re-ba'tes
At-re'ni
As're-us
A-tri'dæ
A-tri'des
A-tro'ni-us
At-ro-pa-te'ne
At-ro-pa'ti-a (11)
At'ro-pos (19)
At'ta
At-ta'li-a
At'ta-lus
At-tar'ras
At-te'i-us Capi-to
At'tes
At'this
At'ti-ca
At'ti-cus
At-ti-da'tes
At'ti-la
At-til'i-us
At-ti'nas
At'ti-us Pe-lig'nus
At-u-at'i-ci (4)
A'tu-bi (3)
A-ty'a-des
A'tys (1)
Av-a-ri'cum
A-vel'la
Av-en-ti'nus
A-ver'nus, or A-ver'na
A-ves'ta
Au-fe'i-a a'qua
Au-fi-de'na
Au-fid'i-a
Au-fid'i-us
Au'fi-dus
Au'ga, and Au'ge
Au-ge'a
Au'ga-rus
Au'ge-æ
Au'gi-as, and Au'ge-as
Au'gi-læ
Au-gi'nus
Au'gu-res
Au-gus'ta
Au-gus-ta'li-a
Au-gus-ti'nus

* *Atrebates.*—Ainsworth accents this word on the antepenultimate syllable; but Lempriere, Gouldman, Holyoke, and Labbe, on the penultimate; and this is, in my opinion, the better pronunciation.

Au-gus'tin, (Eng.)
Au-gus'tu-lus
Au-gus'tus
A-vid-i-e'nus
A-vid'i-us Cas'si-us
Ay-i-e'nus
A'vi-um
Au-les'tes
Au-le'tes
Au'lis
Au'lon
Au-lo'ni-us
Au'lus
Au'ras
Au-re'li-a
Au-re-li-a'nus
Au-re'li-an, (Eng.)
Au-re'li-us
Au-re'o-lus
Au-ri'go
Au-rin'i-a
Au-ro'ra

Au-run'ce (8)
Au-run-cu-le'i-us
Aus-chi'sæ (12)
Aus'ci (3)
Au'ser
Au'se-ris
Au'ses
Au'son
Au-so'ni-a
Au-so'ni-us
Au'spi-ces
Aus'ter
Aus-te'si-on
Au-to-bu'lus, or
At-a-bu'lus
Au-ta-ni'tis
Au-toch'tho-nes
Au'to-cles
Aus-toc'ra-tes
Au-to-cre'ne (8)
Au-tol'o-læ
Au-tol'y-cus

Au-tom'a-te
Au-tom'e-don
Au-to-me-du'sa
Au-tom'e-nes
Au-tom'o-li
Au-ton'o-e
Au-toph-ra-da'tes
Au-xe'si-a (11)
Ax'e-nus
Ax-i'o-chus
Ax-i'on (29)
Ax-i-o-ni'cus (30)
Ax-i-o'te-a
Ax-i-o'the-a
Ax'i-us
Ax'ur, and An'xur
Ax'us
A'zan (1)
A-zi'ris
Az'o-nax
A-zo'rus (11)
A-zo'tus

BA BA BA

BA-BIL'I-US
Bab'i-lus
Bab'y-lon
Bab-y-lo'ni-a
Bab-y-lo'ni-i (4)
Ba-byr'sa
Ba-byt'a-ce
Bac-a-ba'sus
Bac'chæ
Bac-cha-na'li-a
Bac-chan'tes
Bac'chi (3)
Bac-chi'a-dæ
Bac'chi-des
Bac'chis

Bac'chi-um
Bac'chi-us
Bac'chus
Bac-chyl'i-des
Ba-ce'nis
Ba'cis
Bac'tra
Bac'tri, and
Bac-tri-a'ni (4)
Bac-tri-a'na
Bac'tros
Bad'a-ca
Ba'di-a
Ba'di-us
Bad-u-hen'næ

Bæ'bi-us, M.
Bæ'tis
Bæ'ton
Ba-gis'ta-me
Ba-gis'ta-nes
Ba-go'as, and
Ba-go'sas
Bag-o-da'res
Ba-goph'a-nes
Bag'ra-da
Ba'i-æ
Ba'la
Ba-la'crus
Bal-a-na'græ
Ba-la'nus

Ba-la'ri
Bal-bil'lus
Bal-bi'nus
Bal'bus
Bal-e-a're
Ba-le'tus
Ba'li-us
Ba-lis'ta
Bal-lon'o-ti (3)
Bal-ven'ti-us (10)
Bal'y-ras
Bam-u-ru'æ
Ban'ti-æ (4)
Ban'ti-us, L. (10)
Baph'y-rus (6)
Bap'tæ
Ba-ræ'i
Bar'a-thrum
Bar'ba-ri
Bar-ba'ri-a
Bar-bos'the-nes
Bar-byth'a-ce
Bar'ca
Bar-cæ'i, or
Bar'ci-tæ
Bar'ce
Bar'cha
Bar-dæ'i
Bar'di
Bar-dyl'lis
Ba-re'a
Ba're-as So-ra'nus
Ba'res
Bar-gu'si-i (3)
Ba-ri'ne
Ba-ris'ses

Ba'ri-um
Bar'nu-us
Bar-si'ne, and
Bar-se'ne
Bar-za-en'tes
Bar-za'nes
Bas-i-le'a
Bas-i-li'dæ
Bas-i-li'des
Ba-sil-i-o-pot'a-mos
Bas'i-lis
Ba-sil'i-us (31)
Bas'i-lus
Bas'sæ
Bas-sa'ni-a
Bas-sa're-us
Bas'sa-ris
Bas'sus Au-fid'i-us
Bas-tar'næ, and
Bas-ter'næ
Bas'ti-a
Ba'ta
Ba-ta'vi
Ba'thos
Bath'y-cles
Ba-thyl'lus
Bat-i-a'tus
Ba't-ia (11)
Ba-ti'na, and
Ban-ti'na
Ba'tis
Ba'to
Ba'ton
Bat-ra-cho-my-o-
mach'i-a
Bat-ti'a-des

Bat'tis
Bat'tus
Bat'u-lum
Bat'u-lus
Ba-tyl'lus
Bau'bo
Bau'cis
Ba'vi-us
Bau'li (3)
Baz-a-en'tes
Ba-za'ri-a
Be'bi-us
Be-bri'a-cum
Beb'ry-ce (6)
Beb'ry-ces, and
Be-bryc'i-i (4)
Be-bryc'i-a
Bel-e-mi'na
Bel-e-phan'tes
Bel'e-sis
Bel'gæ
Bel'gi-ca
Bel'gi-um
Bel'gi-us
Bel'i-des, *plural.*
Be-li'des, *singular.*
Be-lis'a-ma
Bel-i-sa'ri-us
Bel-is-ti'da
Bel'i-tæ
Bel-ler'o-phon
Bel-le'rus *
Bel-li-e'nus
Bel-lo'na
Bel-lo-na'ri-i (4)
Bel-lov'a-ci

* *Bellerus.*—All our lexicographers unite in giving this word the antepenul i-mate accent: but Milton seems to have sanctioned the penultimate, as much more agreeable to English ears, in his Lycidas——

Or whether thou to our moist vows deny'd
Sleep'st by the fable of *Bellerus* old.

Bel-lo-ve'sus
Be'lon
Be'lus
Be-na'cus
Ben-e-did'i-um
Ben'dis
Ben-e-ven'tum
Ben-the-sic'y-me
Be-pol-i-ta'nus
Ber'bi-cæ
Ber-e-cyn'thi-a
Ber-e-ni'ce (30)
Ber-e-ni'cis
Ber'gi-on
Ber-gis'ta-ni
Be'ris, and Ba'ris
Ber'mi-us
Ber'o-e
Be-rœ'a
Ber-o-ni'ce (30)
Be-ro'sus
Ber-rhœ'a
Be'sa
Be-sid'i-æ
Be-sip'po
Bes'si (3)
Bes'sus
Bes'ti-a
Be'tis
Be-tu'ri-a
Bi'a
*Bi-a'nor
Bi'as
Bi-bac'u-lus
Bib'a-ga
Bib'li-a, and Bil'li-a
Bib'lis
Bib-li'na
Bib'lus
Bi-brac'te
Bib'u-lus
Bi'ces
Bi'con
Bi-cor'ni-ger
Bi-cor'nis
Bi-for'mis
Bi'frons
Bil'bi-lis
Bi-ma'ter
Bin'gi-um
Bi'on
Bir'rhus
Bi-sal'tæ
Bi-sal'tes
Bi-sal'tis
Bi-san'the
Bis'ton
Bis'to-nis
Bi'thus
Bith'y-æ
Bi-thyn'i-a
Bit'i-as
Bi'ton
Bi-tu'i-tus
Bi-tun'tum
Bi-tur'i-ges
Bi-tur'i-cum
Biz'i-a
Blæ'na
Blæ'si-i (4)
Blæ'sus
Blan-de-no'na
Blan-du'si-a
Blas-to-phœ-ni'ces
Blem'my-es
Ble-ni'na
Blit'i-us (10)
Blu'ci-um (10)
Bo-a-dic'e-a
Bo'æ, and Bo'e-a
Bo-a'gri-us
Bo-ca'li-as
Boc'car
Boc'cho-ris
Boc'chus
Bo-du'ni
Bo-du-ag-na'tus
Bœ-be'is
Bœ'bi-a
Bo-e-dro'mi-a
Bœ-o-tar'chæ
Bœ-o'ti-a
Bœ-o'tus
Bœ-or-o-bis'tæ
Bo-e'thi-us
Bo'e-tus
Bo'e-us
Bo'ges
Bo'gud
Bo'gus
Bo'i-i (3)
Bo-joc'a-lus
Bo'la
Bol'be
Bol-bi-ti'num

Though it must be acknowledged that Milton has in this word deserted the classical pronunciation, yet his authority is sufficient to make us acquiesce in his accentuation in the above-mentioned passage.

* *Bianor.*—Lempriere accents this word on the first syllable: but Labbe, Ainsworth, Gouldman, and Holyoke, on the second; and these agree with Virgil, Ecl. ix. v. 60.

Bol′gi-us
Bo-li′na
Bol-i-næ′us
Bo-lis′sus
Bol-la′nus
Bo′lus
Bom-i-en′ses
Bo-mil′car
Bom-o-ni′cæ (30)
Bo-no′ni-a
Bo-no′si-us
Bo-no′zhe-us
Bo-o-su′ra
Bo-o′tes
Bo-o′tus, and
Boe′o-tus
Bo′re-a
Bo-re′a-des
Bo′re-as
Bo-re-as′mi (3)
Bo′re-us
Bor′ges
Bor-go′di
Bor′nos
Bor-sip′pa
Bo′rus
Bo-rys′the-nes
Bos′pho-rus
Bot′ti-a
Bot-ti-æ′is
Bo-vi-a′num
Bo-vil′læ
Brach-ma′nes
Bræ′si-a
Bran′chi′a-des
Bran′chi-dæ
Bran-chyl′li-des
Bra′si-æ
Bras′i-das
Bras-i-de′i-a
Brau′re
Brau′ron
Bren′ni, and
Breu′ni
Bren′nus
Bren′the
Bres′ci-a
Bret′ti-i (3)
Bri-a′re-us
Bri′as
Bri-gan′tes
Brig-an-ti′nus
Bri′mo
Bri-se′is
Bri′ses
Bri-se′us
Bri-tan′ni
Bri-tan′ni-a
Bri-tan′ni-cus (30)
Brit-o-mar′tis
Brit-o-ma′rus
*Brit′o-nes
Brix-el′lum
Brix′i-a
Bri′zo
Broc-u-be′lus
Bro′mi-us
Bro′mus
Bron′tes
Bron-ti′nus
Bro′te-as
Bro′the-us
Bruc′te-ri (4)
Bru-ma′li-a
Brun-du′si-um
Bru-tid′i-us
Bru′ti-i (4)
Bru′tu-lus
Bru′tus
Bry′as
Bry-ax′is
Bry′ce
Bry′ges
Bry′gi (3) (5)
Bry′se-a
Bu-ba-ce′ne
Bu-ba′ces
Bu′ba-ris
Bu-bas-ti′a-cus
Bu′ba-sus
Bu′bon
Bu-ceph′a-la
Bu-ceph′a-lus
Bu-col′i-ca
Bu-col′i-cum
Bu-co′li-on
Bu′co-lus
Bu′di-i (3)
Bu-di′ni (3)
Bu-do′rum
Bu′lis
Bul-la′ti-us (10)
Bu′ne-a
Bu′nus
Bu′po-lus
Bu′pha-gus
Bu-pho′ni-a
Bu-pra′si-um
Bu′ra
Bu-ra′i-cus
Bur′rhus
Bur′sa
Bur′si-a
Bu′sæ
Bu-si′ris
Bu′ta
Bu′te-o
Bu′tes
Bu-thro′tum
Bu-thyr′e-us
Bu′to-a
Bu′tos
Bu-tor′i-des

* *Britones.*—Labbe tells us, that this word is sometimes pronounced with the penultimate accent, but more frequently with the antepenultimate.

Bu-tun'tum
Bu'tus
Bu-zy'ges
Byb-le'si-a, and
By-bas'si-a
Byb'li-a

Byb'li-i (4)
Byb'lis
Byl-li'o-nes
Byr'rhus
Byr'sa
By-za'ci-um

Byz-an-ti'a-cus
By-zan'ti-um
By'zas
By-ze'nus
Byz'e-res
Byz'i-a

CÆ CÆ CA

CA-AN'THUS
Cab'a-des (20)
Cab'a-les (20)
Ca-bal'i-i (4)
Cab-al-li'num
Cab-a-li'nus
Ca-bar'nos
Ca-bas'sus
Ca-bal'li-o (4)
Ca-bi'ra
Ca-bi'ri (3)
Ca-bir'i-a
Ca-bu'ra (7)
Cab'u-rus (20)
Ca'ca
Cach'a-les (20)
Ca'cus
Ca-cu'this
Ca-cyp'a-ris
Ca'di (3)
Cad-me'a
Cad-me'is
Cad'mus
Ca'dra (7)
Ca-du'ce-us (10)
Ca-dur'ci (3)
Ca-dus'ci
Cad'y-tis
Cæ'a (7)
Cæ'ci-as (10)
Cæ-cil'i-a

Cæ-cil-i-a'nus
Cæ-cil'i-i (4)
Cæc'i-lus
Cæ-cil'i-us
Cæ-ci'na Tus'cus
Cæc'u-bum
Cæc'u-lus
Cæ-dic'i-us (10)
Cæ'li-a
Cæ'li-us
Cæm'a-ro
Cæ'ne
Cæ'ne-us
Cæn'i-des
Cæ-ni'na
Cæ'nis
Cæ-not'ro-pæ
Cæ'pi-o
Cæ-ra'tus
Cæ're, or Cæ'res
Cær'e-si (3)
Cæ'sar
Cæs-a-re'a
Cæ-sa'ri-on
Cæ-se'na
Cæ-sen'ni-as
Cæ-ce'ti-us (10)
Cæ'si-a (10)
Cæ'si-us (10)
Cæ'so
Cæ-so'ni-a

Cæ-so'ni-us
Cæt'o-brix
Cæt'u-lum
Cæ'yx
Ca-ga'co
Ca-i-ci'nus
Ca-i'cus
Ca-i-e'ta
Ca'i-us, and Ca'i-a
Ca'i-us
Cal'ab-er, Q.
Ca-la'bri-a
Cal'a-brus
Cal-a-gur-rit'a-ni
Cal'a-is
Ca-lag'u-tis
Cal'a-mis (20)
Cal-a-mi'na
Cal'a-mos
Cal'a-mus (20)
Ca-la'mus
Cal'a-on
Cal'a-ris
Cal-a-tha'na
Ca-la'thi-on
Cal'a-thus
Cal'a-tes (20)
Ca-la'ti-a
Ca-la'ti-æ (10)
Ca-la'vi-i (4)
Ca-la'vi-us

Cal-au-re′a, and
Cal-au-ri′a
Cal′bis
Cal′ce
Cal′chas
Cal-che-do′ni-a
Cal-chin′i-a (12)
Cal′dus Cæ′li-us
Ca′le
Cal-e-do′ni-a
Ca-le′nus
Ca′les
Ca-le′si-us (10)
Ca-le′tæ
Cal′e-tor (20)
Ca′lex
Cal-i-ad′ne
Cal-i-ce′ni
Ca-lid′i-us, M.
Ca-lig′u-la, C.
Cal′i-pus
Ca′lis
Cal-læs′chrus
Cal-la′i-ci (4)
Cal′las
Cal-la-te′bus
Cal-le-te′ri-a
Cal-le′ni
Cal′li-a
Cal-li′a-des
Cal′li-as
Cal-lib′i-us
Cal-li-ce′rus
Cal-lich′o-rus
Cal′li-cles
Cal-li-co-lo′na
Cal-lic′ra-tes
Cal-lic-rat′i-das
Cal-lid′i-us
Cal-lid′ro-mus
Cal-li-ge′tus
Cal-lim′a-chus (12)
Cal-lim′e-don
Cal-lim′e-des
Cal-li′nus
Cal-li′o-pe (8)
Cal-li-pa-ti′ra (30)
Cal′li-phon
Cal′li-phron
Cal-lip′i-dæ
Cal-lip′o-lis
Cal′li-pus
Cal-lip′y-ges
Cal-lir′ho-e (8)
Cal-lis′te
Cal-lis-te′i-a
Cal-lis′the-nes
Cal-lis′to
Cal-lis-to-ni′cus
Cal-lis′tra-tus
Cal-lix′e-na
Cal-lix′e-nus
Ca′lon
Ca′lor
Cal′pe
Cal-phur′ni-a
Cal-phur′ni-us
Cal-pur′ni-a
Cal′vi-a
Cal-vi′na
Cal-vis′i-us (10)
Cal-u-sid′i-us
Cal-u′si-um (10)
Cal′y-be (8)
Cal-y-cad′nus
Cal′y-ce (8)
Ca-lyd′i-um
Ca-lyd′na
Cal′y-don (6)
Cal-y-do′nis
Cal-y-do′ni-us
Ca-lym′ne
Ca-lyn′da
Ca-lyp′so
Ca-man′ti-um (10)
Cam-a-ri′na
Cam-bau′les
Cam′bes
Cam′bre
Cam-bu′ni-i (4)
Cam-by′ses
Cam-e-la′ni (3)
Cam-e-li′tæ
Cam′e-ra (7)
Cam-e-ri′num, and
Ca-me′ri-um
Cam-e-ri′nus
Ca-mer′ti-um
Ca-mer′tes
Ca-mil′la
Ca-mil′li, and
Ca-mil′læ
Ca-mil′lus
Ca-mi′ro
Ca-mi′rus, and
Ca-mi′ra
Cam-is-sa′res
Cam′ma
Ca-mœ′næ
Cam-pa′na Lex
Cam-pa′ni-a
Cam′pe (8)
Cam-pas′pe
Camp′sa
Cam′pus Mar′ti-us
Cam-u-lo-gi′nus
Ca′na
Can′a-ce
Can′a-che (12)
Can′a-chus
Ca′næ
Ca-na′ri-i (4)
Can′a-thus

*Can' da-ce
Can-da' vi-a
Can-dau' les
Can di' o-pe
Ca' nens
Can-e-pho' ri-a
Can' e-thum
Ca-nic-u-la' res di' es
Ca-nid' i-a
Ca-nid' i-us
Ca-nin-e-fa' tes
Ca-nin' i-us
Ca-nis' ti-us (10)
Ca' ni-us
Can' næ
Ca-nop' i-cum
Ca-no' pus
Can' ta-bra
Can' ta-bri (3)
Can-ta' bri-æ (4)
Can' tha-rus (20)
Can' thus
Can' ti-um (10)
Can-u-le' i-a
Can-u-le' i-us
Ca-nu' li-a
Ca-nu' si-um (10)
Ca-nu' si-us
Ca-nu' ti-us (10)
Cap' a-neus, 3 syll.
Ca-pel' la
Ca-pe' na
Ca-pe' nas
Ca-pe' ni (3)
Ca' per
Ca-pe' tus
Ca-pha' re-us
Caph' y-æ (4)
Ca' pi-o (4)
Cap-is-se' ne
Cap' i-to
Ca-pit-o-li' nus
Cap-i-to' li-um
Cap-pa-do' ci-a (10)
Cap' pa-dox
Ca-pra' ri-a
Ca' pre-æ
Cap-ri-cor' nus
Cap-ri-fic-i-a' lis
Ca-pri' na
Ca-prip' e-des
Ca' pri-us
Cap-ro-ti' na
Ca' prus
Cap' sa
Cap' sa-ge
Cap' u-a
Ca' pys
Ca' pys Syl' vi-us
Car-a-bac' tra
Car' a-bis (20)
Car-a-cal' la
Ca-rac' a-tes
Ca-rac' ta-cus
Ca' ræ
Ca-ræ' us
Car' a-lis
Car' a-nus (20)
Ca-rau' si-us (10)
Car' bo
Car-che' don (12)
Car-ci' nus
Car-da' ces
Car-dam' y-le
Car' di-a
Car-du' chi (12) (3)
Ca' res
Car' e-sa
Ca-res' sus
Car-fin' i-a
Ca' ri-a
Ca' ri-as
Ca-ri' a-te
Ca-ri' na
Ca-ri' næ
Car' i-ne
Ca-ri' nus
Ca-ris' sa-num
Ca-ris' tum
Car-ma' ni-a
Car-ma' nor
Car' me
Car-me' lus
Car-men' ta, and
Car-men' tis
Car-men-ta' les
Car-men-ta' lis
Car' mi-des (6) (20)
Car' na Car-din' e-a
Car-na' si-us (10)
Car-ne' a-des
Car-ne' i-a
Car' ni-on
Car' nus
Car-nu' tes
Car-pa' si-a (11)
Car-pa' si-um (11)
Car' pa-thus
Car' pi-a (7)
Car' pis
Car' po
Car-poph' o-ra
Car-poph' o-rus
Car' ræ, and Car' rhæ

* *Candace.*—Lempriere, Labbe, and Ainsworth, accent this word on the first syllable, but Gouldman and Holyoke on the last; and I am much mistaken if the general ear has not sanctioned this latter pronunciation, and given it the preference.

Car-ri-na′ tes
Car-ru′ ca
Car-se′ o-li (3)
Car-ta′ li-as
Car-thæ′ a
Car-tha-gin-i-en′ ses
Car-tha′ go
Car′ thage, (Eng.)
Car′ tha-sis
Car-tei′ a, 3 syll.
Car-vil′ i-us
Ca′ rus
Ca′ ry-a (6) (7)
Car-y-a′ tæ
Car-y-a′ tis
Ca-rys′ ti-us
Ca-rys′ tus
Ca′ ry-um
Cas′ ca
Cas-cel′ li-us
Cas-i-li′ num
Ca-si′ na Ca-si′ num
Ca′ si-us (10)
Cas′ me-næ
Cas-mil′ la
Cas-pe′ ri-a
Cas-per′ u-la
Cas-pi-a′ na
Cas′ pi-i (4)
Cas′ pi-um ma′ re
Cas-san-da′ ne
Cas-san′ der
Cas-san′ dra
Cas-san′ dri-a
Cas′ si-a (10)
Cas-si′ o-pe
Cas-si-o-pe′ a
Cas-si-ter′ i-des
Cas-si-ve-lau′ nus
Cas′ si-us, C. (10)
Cas-so′ tis
Cas-tab′ a-la
Cas′ ta-bus

Cas-ta′ li-a
Cas-ta′ li-us fons
Cas-to′ lus
Cas-ta′ ne-a
Cas-ti-a-ni′ ra
Cas′ tor and Pol′ lux
Cas-tra′ ti-us (10)
Cas′ tu-lo
Cat-a-du′ pa
Cat-a-men′ te-les
Cat′ a-na (20)
Cat-ao′ ni-a
Cat-a-rac′ ta
Cat′ e-nes
Ca-thæ′ a
Cath′ a-ri (3)
Ca′ ti-a (11)
Ca-ti-e′ na
Ca-ti-e′ nus
Cat-i-l[illegible]′ na
Cat′ i-line, (Eng.)
Ca-til′ li (3)
Ca-til′ lus, or
Cat′ i-lus
Ca-ti′ na
Ca′ ti-us (10)
Cat′ i-zi (3)
Ca′ to (1)
Ca′ tre-us
Cat′ ta
Cat′ ti (3)
Cat-u-li-a′ na
Ca-tul′ lus
Cat′ u-lus (20)
Cav-a-ril′ lus
Cav-a-ri′ nus
Cau′ ca-sus
Cau′ con
Cau′ co-nes
Cau′ di, and
Cau′ di-um
Ca′ vi-i (3)
Cau-lo′ ni-a

Cau′ ni-us
Cau′ nus
Cau′ ros
Cau′ rus
Ca′ us
Ca-y′ ci (3) (6)
Ca-y′ cus
Ca-ys′ ter
Ce′ a, or Ce′ os
Ce′ a-des
Ceb-al-li′ nus
Ceb-a-ren′ ses
Ce′ bes
Ce′ bren
Ce-bre′ ni-a
Ce-bri′ o-nes
Cec′ i-das
Ce-cil′ i-us
Cec′ i-na
Ce-cin′ na, A.
Ce-cro′ pi-a
Ce-crop′ i-dæ
Ce′ crops
Cer-cyph′ a-læ
Ced-re-a′ tis
Ce′ don
Ce-dru′ si-i (3)
Ceg′ lu-sa
Ce′ i (3)
Cel′ a-don
Cel′ a-dus
Ce-læ′ næ
Ce-læ′ no
Cel′ e-æ (4)
Ce-le′ i-a, and Ce′ la
Cel-e-la′ tes
Ce-len′ dræ
Ce-len′ dris
Ce-len′ de-ris
Ce-le′ ne-us
Ce-len′ na Ce-la′ na
Ce′ ler
Cel′ e-res

Cel'e-trum
Ce'le-us
Cel'mus
Cel'o-næ
Cel'sus
Cel'tæ
Cel-ti-be'ri
Cel'ti-ca
Cel'ti-ci
Cel-til'lus
Cel-to'ri-i (4)
Cel-tos'cy-thæ
Cem'me-nus
Cem'psi (3)
Ce-næ'um
Cen'chre-æ (12)
Cen'chre-is
Cen'chre-us
Cen'chri-us
Ce-nes'po-lis
Ce-ne'ti-um (10)
Ce'ne-us
Cen-i-mag'ni
Ce-ni'na
Cen-o-ma'ni
Cen-so'res
Cen-so-ri'nus
Cen'sus
Cen-ta-re'tus
Cen-tau'ri (3)
Cen-tau'rus
Cen-tob'ri-ca
Cen'to-res (20)
Cen-tor'i-pa
Cen-tri'tes
Cen-tro'ni-us
Cen-tum'vi-ri (4)
Cen-tu'ri-a
Cen-tu'ri-pa
Ce'os, and Ce'a
Ceph'a-las
Ceph-a-le'di-on
Ce-phal'len
Ceph-a-le'na
Ceph-al-le'ni-a
Ceph'a-lo
Ceph-a-loe'dis (5)
Ceph'a-lon
Ceph-a-lot'o-mi
Ceph-a-lu'di-um
Ceph'a-lus
Ce'phe-us
Ce-phe'nes
Ce-phis'i-a (10)(20)
Ceph-i-si'a-des
Ce-phis-i-do'rus
Ce-phis'i-on (10)
Ce-phis-od'o-tus
Ce-phi'sus
Ce-phis'sus
Ce'phren
Ce'pi-o
Ce'pi-on
Cer'a-ca
Ce-rac'a-tes
Ce-ram'bus
Cer-a-mi'cus
Ce-ro'mi-um
Cer'a-mus (20)
Ce'ras
Cer'a-sus
Cer'a-ta
Ce-ra'tus
Ce-rau'ni-a
Ce-rau'ni-i (4)
Ce-rau'nus
Ce-rau'si-us (10)
Cer-be'ri-on
Cer'be-rus
Cer'ca-phus
Cer-ca-so'rum
Cer-ce'is
Cer-ce'ne
Cer-ces'tes
Cer'ci-des
Cer'ci-i (4)
Cer-ci'na
Cer-cin'na
Cer-ein'i-um
Cer'ci-us (10)
Cer-co'pes
Cer'cops
Cer'cy-on (10)
Cer-cy'o-nes
Cer-cy'ra, or
Cor-cy'ra
Cer-dyl'i-um
Cer-e-a'li-a
Ce'res
Ce-res'sus
Cer'e-tæ
Ce-ri-a'lis
Ce'ri-i (4)
Ce-ril'lum
Ce-rin'thus
Cer-y-ni'tes
Cer-ma'nus
Cer'nes
Ce'ron
Cer-o-pas'a-des
Ce-ros'sus
Cer'phe-res
Cer-rhæ'i (3)
Cer-sob-lep'tes
Cer'ti-ma
Cer-to'ni-um
Cer-va'ri-us
Cer'y-ces (6) (20)
Ce-ryc'i-us
Cer-y-mi'ca
Cer-ne'a
Ce-ryn'i-tes
Ce-sel'li-us
Ce-sen'ni-a
Ces'ti-us (10)
Ces-tri'na
Ces-tri'nus
Ce'tes
Ce-the'gus

Ce′ ti-i (4) (10)
Ce′ ti-us (10)
Ce′ to
Ce′ us, and Cæ′ us
Ce′ yx
Cha′ bes
Che′ a* (12)
Cha-bi′ nus
Cha′ bri-a
Cha′ bri-as
Chal′ ry-is (6)
Chæ-an′ i-tæ (4)
Chæ′ re-as
Chær-e-de′ mus
Chæ-re′ mon
Chær′ e-phon
Chæ-res′ tra-ta
Chæ-rin′ thus
Chæ-rip′ pus
Chæ′ ro
Chæ-ro′ ni-a
Chæ-ro-ne′ a and Cher-ro-ne′ a
Cha-læ′ on
Chal-cæ′ a
Chal′ ce-a
Chal-ce′ don, and Chal-ce-do′ ni-a
Chal-ci-de′ ne
Chal-ci-den′ ses
Chal-cid′ e-us
Chal-cid′ i-ca
Chal-cid′ i-cus
Chal-ci-œ′ us
Chal-ci′ o-pe
Chal-ci′ tis (3)
Chal′ cis
Chal′ co-don
Chal′ con
Chal′ cus
Chal-dæ′ a
Chal-dæ′ i (3)
Cha-les′ tra
Chal-o-ni′ tis
Chal′ y-bes, and Cal′ y-bes
Chal-y-bo-ni′ tis
Chal-ybs
Cha-ma′ ni
Cham-a-vi′ ri (4)
Cha′ ne
Cha′ on
Cha′ o-nes
Cha-o′ ni-a
Cha-o-ni′ tis
Cha′ os
Char′ a-dra
Cha-ra′ dros
Char′ a-drus
Cha-ræ′ a-das
Char-an-dæ′ i
Cha′ rax
Cha-rax′ es, and Cha-rax′ us
Cha′ res
Char′ i-cles
Char′ i-clo
Char-i-cli′ des
Char-i-de′ mus
Char′ i-la
Char-i-la′ us, and Cha-ril′ lus
Cha-ri′ ni, and Ca-ri′ ni (3)
Cha′ ris
Cha-is′ i-a
Char′ i-tes
Char′ i-ton
Char′ mi-das
Char′ me, and Car′ me
Char′ mi-des
Char-mi′ nus
†Char-mi′ o-ne
Char′ mis
Char-mos′ y-na
Char′ mo-tas
Char′ mus
Cha′ ron
Cha-ron′ das
Char-o-ne′ a
Cha-ro′ ni-um
Cha′ rops, and Char′ o-pes
Cha-ryb′ dis
Chau′ bi, and Chau′ ci
Chau′ la (7)
Chau′ rus
Che′ læ
Che′ les
Chel-i-do′ ni-a
Chel-i-do′ ni-æ
Che-lid′ o-nis
Chel′ o-ne
Chel′ o-nis
Chel-o-noph′ a-gi
Chel-y-do′ re-a
Chem′ mis
Che′ na (7)
Che′ næ

* *Chea.*—The *ch* in this, and all words from the Greek and Latin, must be pronounced like *k*.

† *Charmione.*—Dryden, in his tragedy of *All for Love*, has anglicised this word into *Charmion*;—the *ch* pronounced as in *charm*.

Che'ni-on
Che'ni-us
Che'ops, and
Che-os'pes
Che'phren
Cher-e-moc'ra-tes
Che-ris'o-phus
Cher'o-phon
Cher'si-as (10)
Cher-sid'a-mas
Cher'si-pho
Cher-so-ne'sus
Che-rus'ci (3)
Chid-næ'i (3)
Chil-i-ar'chus
Chil'i-us, and
Chil'e-us
Chi'lo
Chi-lo'nis
Chi-mæ'ra
Chim'a-rus
Chi-me'ri-um
Chi-om'a-ra
Chi'on (1)
Chi'o-ne (8)
Chi-on'i-des
Chi'o-nis
Chi'os
Chi'ron
Chit'o-ne (8)
Chlo'e
Chlo're-us
Chlo'ris
Chlo'rus
Cho-a-ri'na
Cho-as'pes
Cho'bus
Chœr'a-des
Chœr'i-lus
Chœr'e-æ
Chon'ni-das
Chon'u-phis
Cho-ras'mi (3)
Cho-rin'e-us
Cho-rœ'bus
Cho-rom-næ'i (3)
Chos'ro-es
Chre'mes
Chrem'e-tes
Chres'i-phon
Chres-phon'tes
Chres'tus
Chro'mi-a
Chro'mi-os
Chro'mis
Chro'mi-us
Chro'ni-us
Chro'nos
Chry'a-sus
Chry'sa and
Chry'se
Chrys'a-me
Chry-san'tas
Chry-san'thi-us
Chry-san'tis
*Chry-sa'or
Chrys-a-o're-us
Chry-sa'o-ris
Chry'sas
Chry-se'is
Chry-ser'mus
Chry'ses
Chry-sip'pe
Chry-sip'pus
Chry'sis
Chrys-o-as'pi-des
Chry-sog'o-nus
Chrys-o-la'us
Chry-so'di-um
Chry-sop'o-lis
Chry-sor'rho-æ
Chry-sor'rho-as
Chrys'os-tom
Chrys-oth'e-mis
Chryx'us
Chtho'ni-a (12)
Chtho'ni-us (12)
Chi'trum
Cib-a-ri'tis
Cib'y-ra
Cic'e-ro
Cith'y-ris
Cic'o-nes
Ci-cu'ta
Ci-lic'i-a (10)
Ci-lis'sa
Ci'lix
Cil'la
Cil'les
Cil'lus
Cil'ni-us
Ci'lo
Cim'ber
Cim-be'ri-us
Cim'bri (3)
Cim'bri-cum
Cim'i-nus
Cim-me'ri-i (4)
Cim'me-ris
Cim-me'ri-um
Ci-mo'lis, and
Ci-no'lis
Ci-mo'lus
Ci'mon
Ci-næ'thon
Ci-nar'a-das
Cin'ci-a (10)

* *Chrysaor.*—Then started out, when you began to bleed,
The great *Chrysaor*, and the gallant steed.
COOKE's *Hesiod. Theog.*

Cin-cin-na′tus, L. Q.
Cin′ci-us (10)
Cin′e-as
Ci-ne′si-as (11)
Cin′e-thon
Cin′ga
Cin-get′o-rix
Sin-jet′o-rix
Cin′gu-lum
Cin-i-a′ta
Ci-nith′i-i (4)
Cin′na
Cin′na-don
Cin′na-mus
Cin-ni′a-na
Cinx′i-a
Ci′nyps, and
Cin′y-phus
Cin′y-ras
Ci′os
Cip′pus
Cir′ce
Cir-cen′ses lu′di
Cir′ci-us (10)
Cir′cus
Ci′ris
Cir-ræ′a-tum
Cir′rha, and
Cyr′rha
Cir′tha, and Cir′ta
Cis-al-pi′na Gal′li-a
Cis′pa
Cis′sa
Cis′se-is
Cis-se′us
Cis′si-a (11)
Cis′si-æ (11)
Cis′si-des
Cis-sœs′sa (5)
Cis′sus
Cis-su′sa
Cis-te′næ
Ci-thæ′ron
Cith-a-ris′ta
Cit′i-um (10)
Ci-vi′lis
Ci′us
Ciz′y-cum
Cla′de-us
Cla′nes
Cla′nis
Cla′ni-us, or Cla′nis
Cla′rus
Clas-tid′i-um
Clau′di-a
Clau′di-æ
Clau-di-a′nus
Clau-di-op′o-lis
Clau′di-us
Clav-i-e′nus
Clav′i-ger
Clau′sus
Cla-zom′e-næ, and
Cla-zo m′e-na
Cle′a-das
Cle-an′der
Cle-an′dri-das
Cle-an′thes
Cle-ar′chus
Cle-ar′i-des
Cle′mens
Cle′o
Cle′o-bis
Cle-o-bu′la
Cle-ob-u-li′na
Cle-o-bu′lus
Cle-o-cha′res
Cle-o-cha′ri-a
Cle-o-dæ′us
Cle-od′a-mas
Cle-o-de′mus
Cle-o-do′ra
Cle-o-dox′a
Cle-og′e-nes
Cle-o-la′us
Cle-om′a-chus
Cle-o-man′tes
Cle-om′bro-tus
Cle-o-me′des
*Cle-om′e-nes
Cle′on
Cle-o′næ, and
Cle′o-na
Cle-o′ne
Cle-o-ni′ca
Cle-o-ni′cus (30)
Cle-on′nis
Cle-on′y-mus
Cle-op′a-ter
†Cle-o-pa′tra
Cle-op′a-tris
Cle-oph′a-nes
Cle-o-phan′thus
Cle′o-phes
Cle-oph′o-lus
Cle′o-phon
Cle-o-phy′lus
Cle-o-pom′pus

* *Cleomenes.*—There is an unaccountable caprice in Dryden's accentuation of this word, in opposition to all prosody; for through the whole tragedy of this title he places the accent on the penultimate instead of the antepenultimate syllable.

† *Cleopatra.* The learned editor of Labbe tells us this word ought to be pronounced with the accent on the antepenultimate, *Cle-o-pa′tra*, though the penultimate accentuation, he says, is the more common.

Cle-op-tol'e-mus
Cle'o-pus
Cle-o'ra
Cle-os'tra-tus
Cle-ox'e-nus
Clep'sy-dra
Cle'ri (3)
Cles'i-des
Cle'ta
Clib'a-nus
Cli-de'mus
Clim'e-nus
Cli'nas
Clin'i-as
Cli-nip'pi-des
Cli'nus
Cli'o
Cli-sith'e-ra
Clis'the-nes
Cli'tæ
Cli-tar'chus
Cli'tæ
Cli-ter'ni-a
Clit-o-de'mus
Cli-tom'a-chus
Cli-ton'y-mus
Clit'o-phon
Cli'tor
Cli-to'ri-a
Cli-tum'nus
Cli'tus
Clo-a-ci'na
Clo-an'thus
Clo'di-a
Clo'di-us
Cloe'li-a
Cloe'li-æ (4)
Cloe'li-us
Clo'nas
Clon'di-cus
Clo'ni-a
Clo'ni-us
Clo'tho
Clu-a-ci'na
Clu-en'ti-us (10)
Clu'po-a, and
Clyp'e-a (23)
Clu'si-a (11)
Clu-si'ni fon'tes
Clu-si'o-lum
Clu'si-um (10)
Clu'si-us (10)
Clu'vi-a
Clu'vi-us Ru'fus
Clym'e-ne
Clym-en-e'i-des
Clym'e-nus
Cly-son-y-mu'sa
Clyt-em-nes'tra
Clyt'i-a, or Clyt'i-e
Clyt'i-us (10)
Cly'tus
*Cna-ca'di-um (13)
Cnac'a-lis
Cna'gi-a
Cne'mus
Cne'us, or Cnæ'us
Cni-din'i-um
Cni'dus, or
Gni'dus
Cno'pus (13)
Cnos'si-a (11)
Cno'sus
Co'os, and Cos
Co-a-ma'ni
Co-as'træ, and
Co-ac'træ
Cob'a-res
Coc'a-lus
Coc'ce'i-us
Coc-cyg'i-us
Co'cles, Pub. Horat.
Coc'ti-æ, and
Cot'ti-æ
Co-cy'tus
Co-dom'a-nus
Cod'ri-dæ
Co-drop'o-lis
Co'drus
Cœ-cil'i-us
Cœ'la
Cœ-lal'e-tæ
Cœl-e-syr'i-a, and
Cœ-lo-syr'i-a
Cœ-li-a
Cœ-li-ob'ri-ga
Cœ'li-us
Cœ'lus
Cœ'nus
Cœr'a-nus
Co'es
Cœ'us
Cog'a-mus
Cog-i-du'nus
Co'hi-bus
Co'hors
Co-læ'nus
Co-lax'a-is
Co-lax'es
Col'chi (12) (3)
Col'chis, and
Col'chos
Co-len'da
Co'li-as
Col-la'ti-a
Col-la-ti'nus
Col-li'na†

* *Cnacadium.*—*C* before *N*, in this and the succeeding words, is mute; and they must be pronounced as if written *Nucadium*, *Nucalis*, &c.

† *Collina.*—Lempriere accents this word on the antepenultimate; but Ainsworth, Gouldman, and Holyoke, more properly on the penultimate.

Col-lu'ci-a
Co'lo
Co-lo'næ
Co-lo'ne
Co-lo'nos
Col'o-phon
Co-los'se, and
Co-los'sis
Co-los'sus
*Col'o-tes
Col'pe
Co-lum'ba
Col-u-mel'la
Co-lu'thus
Co-lyt'tus
Com-a-ge'na
Com-a-ge'ni
Co-ma'na
Co-ma'ni-a
Com'a-ri (3)
Com'a-rus
Co-mas'tus
Com-ba'bus
Com'be
Com'bi (3)
Com-bre'a
Com'bu-tis
Co-me'tes
Com'e-tho
Co-min'i-us
Co-mit'i-a (10)
Co'mi-us
Com'mo-dus
Co'mon
Com-pi-ta'li-a
Comp'sa-tus
Com-pu'sa
Co'mus
Con'ca-ni (3)
Con-cor'di-a
Con'da-lus
Con'da-te
Con-do-cha'tes
Con-dru'si (3)
Con-dyl'i-a
Co'ne (7)
Con-e-to-du'nus
Con-fu'ci-us (10)
Con-ge'dus
Co'ni-i (3)
Con-i-sal'tus
Co-nis'ci (3)
Con-ni'das
Co'nen
Con-sen'tes
Con-sen'ti-a
Con-sid'i-us
Con-si-li'num
Con'stans
Con-stan'ti-a (11)
Con-stan-ti'na
Con-stan-ti-nop'o-lis
Con-stan-ti'nus
Con'stan-tine, (Eng.)
Con-stan'ti-us (10)
Con'sus
Con-syg'na
Con-ta-des'dus
Con-tu'bi-a (7)
Co'on
Co'os, Cos, Ce'a, and Co
Co'pæ
Co-phon'tis
Co'phas
Co'pi-a (7)
Co-pil'lus
Co-po'ni-us
Cop'ra-tes
Co'pre-us
Cop'tus, and Cop'tos
Co'ra
Cor-a-ce'si-um, and
Cor-a-cen'si-um
Cor-a-co-na'sus
Co-ral'e-tæ
Co-ral'li (3)
Co-ra'nus
Co'ras
Co'rax
Co-rax'i (3)
Cor'be-us
Cor'bis
Cor'bu-lo
Cor-cy'ra
Cor'du-ba
Cor-du-e'ne (3)
Co're (8)
Co-res'sus
Cor'e-sus
Cor'e-tas
Cor-fin'i-um
Co'ri-a (7)
Co-rin'e-um
Co-rin'na
Co-rin'nus
Co-rin'thus
Co-ri-o-la'nus (23)
Co-ri'o-li, and
Co-ri-ol'la
Co-ris'sus
Cor'i-tus
Cor'mus
Cor'ma-sa
Cor-ne'li-a
Cor-ne'li-i (4)

* *Colotes.*—Ainsworth and Lempriere accent this word on the antepenultimate syllable; but Labbe, Gouldman, and Holyoke, more agreeably to the general ear, on the penultimate.

Cor-nic′u-lum
Cor-ni-fic′i-us (10)
Cor′ni-ger
Cor-nu′tus
Co-rœ′bus
Co-ro′na
Cor-o-ne′a
Co-ro′nis
Co-ron′ta
Co-ro′nus
Cor-rha′gi-um
Cor′si (3)
Cor′si-æ
Cor′si-ca (7)
Cor′so-te
Cor′su-ra (7)
Cor-to′næ
Cor-vi′nus
Cor-un-ca′nus
Co′rus
Cor-y-ban′tes (6)
Cor′y-bas
Cor-y-bas′sa
Cor′y-bus
Co-ryc′i-a (24)
Co-ryc′i-des
Co-ryc′i-us (10)
Cor′y-cus (6)
Cor′y-don
Cor′y-la, and
Cor-y-le′um
Co-rym′bi-fer
Cor′y-næ
Cor-y-ne′ta, and
Cor-y-ne′tes
Cor-y-pha′si-um
Cor-y-then′ses
Cor′y-hus
Co-ry′tus (6)
Cos
Co′sa, and Cos′sa,
or Co′sæ
Cos-co′ni-us
Co-sin′gas
Co′sis
Cos′mus
Cos′se-a (7)
Cos′sus
Cos-su′ti-i (4)
Cos-to-bœ′i (3)
Co-sy′ra
Co′tes, and Cot′tes
Co′thon
Co-tho′ne-a (7)
Cot′i-so
Cot-to′nis
Cot′ta
Cot′ti-æ Al′pes
Cot′tus
Cot-y-æ′um (6)
Co-ty′o-ra
Cot-y-læ′us
Co-tyl′i-us
Co′tys
Co-tyt′to
Cra′gus
Cram-bu′sa
Cran′a-i (3)
Cran′a-pes
Cran′a-us
Cra′ne
Cra-ne′um
Cra′ni-i (4)
Cra′non, and
Cran′non
Cran′tor
Cra-as-sit′i-us (10)
Cras′sus
Cras-ti′nus
Crat′a-is
Cro-tæ′us
Cra′ter
Crat′e-rus (20)
Cra′tes
Crat-es-i-cle′a
Crat-e-sip′o-lis
Crat-e-sip′pi-das
Cra-te′vas
Cra′te-us
Cra′this
Cra-ti′nus
Cra-tip′pus
Crat′y-lus (6)
Crau′si-æ (11)
Crau′sis
Cra-ux′i-das
Crem′e-ra
Crem′ma
Crem′my-on, and
Crom′my-on
Crem′ni, and
Crem′nos
Cre-mo′na
Crem′i-des
Cre-mu′ti-us (10)
Cre′on
Cre-on-ti′a-des
Cre-oph′i-lus
Cre-pe′ri-us
Cres
Cre′sa, and Cres′sa
Cre′sius (11)
Cres-phon′tes
Cres′si-us (11)
Cres′ton
Cre′sus
Cre′ta
Crete, (Eng. (8)
Cre-tæ′us
Cre′te (8)
Cre′te-a (7)
Cre′tes
Cre′te-us
Cre′the-is
Cre′the-us
Creth′o-na
Cret′i-cus
Cres′sas
Cre-u′sa (7)

Cre-u′ sis
Cri′ a-sus
Cri-nip′ pus
Cri′ nis
Cri-ni′ sus, and
Cri-mi′ sus
Cri′ no
Cri′ son
Cris-pi′ na
Cris-pi′ nus
Crit′ a-la
Crith′ e-is
Cri-tho′ te
Crit′ i-as (10)
Cri′ to
Crit-o-bu′ lus
Crit-og-na′ tus
Crit-o-la′ us
Cri′ us
Cro-bi′ a-lus
Crob′ y-zi (3)
Croc′ a-le
Cro′ ce-æ
Croc-o-di-lop′ o-lis
Cro′ cus
Crœ′ sus
Cro-i′ tes
Cro′ mi (3)
Crom′ my-on
Crom′ na
Cro′ mus
Cro′ ni-a (7)
Cron′ i-des
Cro′ ni-um
Cro′ phi (3)
Cros-sæ′ a
Crot′ a-lus
Cro′ ton
Cro-to′ na (7)
Crot-o-ni′ a-tis
Cro-to′ pi-as
Cro-to′ pus
Cru′ nos

Cru′ sis
Crus-tu-me′ ri (4)
Crus-tu-me′ ri-a
Crus-tu-me′ ri-um
Crus-tu-mi′ num
Crus-tu′ mi-um
Crus-tu′ nis, and
Crus-tur-ne′ ni-us
Cry′ nis
Cre′ a-tus
Ctem′ e-ne (13)
Cte′ nos
Cte′ si-as
Cte-sib′ i-us
Ctes′ i-cles
Cte-sil′ o-chus
Ctes′ i-phon (13)
Cte-sip′ pus
Ctim′ e-ne
Cu′ la-ro
Cu′ ma and Cu′ mæ
Cu-nax′ a (7)
Cu-pa′ vo
Cu-pen′ tus
Cu-pi′ do
Cu-pi-en′ ni-us
Cu′ res
Cu-re′ tes
Cu-re′ tis
Cu′ ri-a
Cu-ri-a′ ti-i (4)
Cu′ ri-o
Cu-ri-o-sol′ i-tæ
Cu′ ri-um
Cu′ ri-us Den-ta′ tus
Cur′ ti-a (10)
Cur-til′ lus
Cur′ ti-us (10)
Cu-ru′ lis
Cus-sæ′ i (3)
Cu-til′ i-um
Cy-am-o-so′ rus
Cy′ a-ne (6) (8)

Cy-a′ ne-æ (4)
Cy-an′ e-e, and
Cy-a′ ne-a
Cy-a′ ne-us
Cy-a-nip′ pe
Cy-a-nip′ pus
Cy-a-rax′ es, or
Cy-ax′ a-res (6)
Cy-be′ be
Cyb′ e-le
Cyb′ e-la, and
Cyb-e′ la
Cyb′ e-lus
Cyb′ i-ra
Cy-ce′ si-um (11)
Cych′ re-us (12)
Cyc′ la-des
Cy-clo′ pes
Cy′ clops, (Eng.)
Cyc′ nus
Cy′ da (6)
Cyd′ i-as
Cy-dip′ pe
Cyd′ nus
Cy′ don
Cy-do′ ni-a
Cyd′ ra-ra
Cyd-ro-la′ us
Cyg′ nus
Cyl′ a-bus
Cyl′ i-ces
Cy-lin′ dus
Cyl-lab′ a-rus
Cyl′ la-rus
Cyl′ len
Cyl-le′ ne
Cyl-le-ne′ i-us
Cyl-lyr′ i-i (3) (4)
Cy′ lon
Cy′ ma, or Cy′ mæ
Cy-mod′ o-ce
Cy-mod-o-ce′ a
Cy-mod-o-ce′ as

Cy′ me, and Cy′ mo
Cym′ o-lus, and
Ci-mo′ lus
*Cym-o-po-li′ a
Cy-moth′ o-e
Cyn′ a-ra
Cyn-æ-gi′ rus
Cy-næ′ thi-um
Cy-na′ ne
Cy-na′ pes
Cy-nax′ a
Cyn′ e-as
Cy-ne′ si-i (4), and
Cyn′ e-tæ
Cyn-e-thus′ sa
Cyn′ i-a
Cyn′ i-ci (3)
Cy-nis′ ca
Cy′ no (6)
Cyn-o-ceph′ a-le
Cyn-o-ceph′ a-li
Cyn-o-phon′ tis
Cy-nor′ tas
Cy-nor′ ti-on (11)
Cy′ nos
Cyn-o-sar′ ges
Cyn-os-se′ ma
Cyn-o-su′ ra
Cyn′ o-sure, (Eng.)
Cyn′ thi-a
Cyn′ thi-us
Cyn′ thus
Cyn-u-ren′ ses
Cy′ nus
Cyp-a-ris′ si, and
Cyp-a-ris′ si-a (11)
Cyp-a-ris′ sus
Cyph′ a-ra
Cyp-ri-a′ nus
Cy′ prus
Cyp-sel′ i-des
Cyp′ se-lus
Cy-rau′ nis
Cy′ re
Cy-re-na′ i-ca
Cy-re-na′ i-ci (3)
Cy-re′ ne (8)
Cy-ri′ a-des
Cy-ril′ lus
Cyr′ il, (Eng.)
Cy-ri′ nus
Cyr′ ne
Cyr′ nus
Cyr-næ′ i (3)
Cyr′ rha-dæ
Cyr′ rhes
Cyr′ rhus
Cyr-ri-a′ na (7)
Cyr-si′ lus
Cy′ rus
Cy-rop′ o-lis
Cy′ ta
Cy-tæ′ is
Cy-the′ ra
†Cyth-e-ræ′ a, or
Cyth-e-re′ a
‡Cyth′ e-ris
Cy-the′ ri-us
Cy-the′ ron
Cy-the′ rus
Cyth′ e-rus
Cyth′ nos
Cy-tin′ e-um
Cyt-is-so′ rus
Cy-to′ rus
Cyz-i-ce′ ni
Cyz′ i-cum
Cyz′ i-cus

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* See *Iphigenia*.—Neptune, who shakes the earth, his daughter gave,
Cymopolia, to reward the brave.
COOKE'S *Hesiod. Theog.* v. 1132.

† *Cytherea*.—Behold a nymph arise, divinely fair,
Whom to *Cythera* first the surges bear;
And *Aphrodite*, from the foam, her name,
Among the race of gods and men the same;
And *Cytherea* from *Cythera* came.
COOKE'S *Hesiod. Theog.* v. 299.

‡ *Cytheris*. ——————Mere poetry ——
Your Roman wits, your Gallus and Tibullus,
Have taught you this from *Cytheris* and Delia.
DRYDEN, *All for Love*.

ÐA

DA

DE

Dæ, Dæ'hæ
Da'ci, and Da'cæ
Da'ci-a (11)
Dac'ty-li (3) (4)
Dad'i-cæ
Dæd'a-la
Dæ-da'li-on
Dæd'a-lus
Dæ'mon
Da'i (4)
Da'i-cles (1)
Da'i-dis
Da-im'a-chus
Da-im'e-nes
Da'i-phron (1)
Da-i'ra (1)
Dal'di-a
Dal-ma'ti-a (10)
Dal-ma'ti-us (10)
Dam-a-ge'tus
Dam'a-lis
Da'mas (1)
Dam-a-sce'na
Da-mas'ci.us (10)
Da-mas'cus
Dam-a-sip'pus
Dam-a-sich'thon
Dam-a-sis'tra-tus
Dam-a-sith'y-nus
Da-mas'tes
Da'mi-a
Da-mip'pus
Da'mis
Dam'no-rix
Da'mo
Dam'o-cles
Da-moc'rates
Da-moc'rita
Da-moc'ritus
Da'mon
Dam-o-phan'tus
Da-moph'i-la
Da-moph'i-lus
Dam'o-phon
Da-mos'tra-tus
Da-mox'e-nus
Da-myr'i-as
Da'na (7)
Dan'a-e
Dan'a-i (3)
Da-na'i-des (4)
Dan'a-la
Dan'a-us
Dan'da-ri, and
Dan-dar'i-dæ
Dan'don
Da-nu'bi-us
Dan'ube, (Eng.)
Da'o-chus (12)
Daph'næ
Daph-næ'us
Daph'ne
Daph-ne-pho'ri-a
Daph'nis
Daph'nus
Dar'a-ba
Da'raps
Dar'da-ni (3)
Dar-da'ni-a
Dar-dan'i-des
Dar'da-nus
Dar'da-ris
Da'res
Da-re'tis
Da-ri'a
Da-ri'a-ves
Da-ri'tæ
Da-ri'us
Das'con
Das-cyl-i'tis
Das'cy-lus
Da'se-a
Da'si-us (11)
Das-sar'e-tæ
Das-sa-ri'tæ
Das-sa-re'ni
Das-sa-rit'i-i (3) (4)
Dat'a-mes
Dat-a-pher'nes
Da'tis
Da'tos, or Da'tus
Dav'a-ra (7)
Dau'lis
Dau'ni (3)
Dau'ni-a
Dau'nus
Dau'rifer, and
Dau'ri-ses
De-ceb'a-lus
De-ce'le-um
Dec'e-lus
De-cem'vi-ri (4)
De-ce'ti-a (10)
De-cid'i-us Sax'a
De-cin'e-us
De'ci-us (10)
De-cu'ri-o
Ded-i-tam'e-nes
Dej-a-ni'ra
De-ic'o-on
De-id-a-mi'a (30)
De-i-le'on
De-il'o-chus (12)
De-im'a-chus
Dej'o-ces
De-i'o-chus

De-i′ o-ne
De-i-o′ ne-us
De-i-o-pe′ i-a
De-jot′ a-rus
De-iph′ i-la
De-iph′ o-be
De-iph′ o-bus
De′ i-phon
De-i-phon′ tes
De-ip′ y-le (6) (7)
De-ip′ y-lus
De-ip′ y-rus
Del′ don
De′ li-a
De-li′ a-des
De′ li-um
De′ li-us
Del-ma′ ti-us (10)
Del-min′ i-um
De′ los
*Del′ phi
Del′ phi-cus
Del-phin′ i-a
Del-phin′ i-um
Del′ phus
Del-phy′ ne (6)
Del′ ta
Dem′ a-des
De-mæn′ e-tus
De-mag′ o-ras
Dem-a-ra′ ta
Dem-a-ra′ tus
De-mar′ chus
Dem-a-re′ ta
Dem-a-ris′ te
De′ me-a
De-me′ tria
De-me′ trias
De-me′ trius
De′ mo
Dem-o-a-nas′ sa
Dem-o-ce′ des
De-moch′ a-res
Dem′ o-cles
De-moc′ o-on
De-moc′ ra-tes
De-moc′ ri-tus
De-mod′ i-ce (4) (8)
De-mod′ o-cus
De-mo′ le-us
De-mo′ leon
De′ mon
Dem-o-nas′ sa
De-mo′ nax
Dem-o-ni′ ca (1)
Dem-o-ni′ cus
Dem-o-phan′ tus
De-moph′ i-lus
Dem′ o-phon
De-moph′ o-on
De-mop′ o-lis
De′ mos
De-mos′ the-nes (18)
De-mos′ tra-tus
Dem′ y-lus
De-od′ a-tus
De-o′ is
Der′ bi-ces
Der′ ce
Der-cen′ nus
Der′ ce-to, and
Der′ ce-tis
Der-cyl′ li-das
Der-cyl′ lus
Der′ cy-nus
Der-sæ′ i (3)
De-ru-si-æ′ i (3)
De-sud′ a-ba
Deu-ca′ li-on (28)
Deu-ce′ ti-us (10)
Deu′ do-rix
Dex-am′ e-ne
Dex-am′ e-nus
Dex-ip′ pus
Dex-ith′ e-a
Dex′ i-us
Di′ a (1) (7)
Di-ac-o-pe′ na
Di-ac-tor′ i-des
Di-æ′ us
Di-a-du-me-ni-a′ nus
Di′ a-gon, and
Di′ a-gum
Di-ag′ o-ras
Di-a′ lis
Di-al′ lus
Di-a-mas-ti-go′ sis
Di-a′ na (7)
Di-an′ a-sa
Di-a′ si-a (11)
Di-cæ′ a
Di-cæ′ us
Di′ ce (8)
Dic-e-ar′ chus
Di-ce′ ne-us
Dic′ o-mas
Dic′ tæ
Dic-tam′ num, and
Dic-tyn′ na
Dic-ta′ tor
Dic-tid-i-en′ ses
Dic-tyn′ na
Dic′ tys

* *Delphi.*—This word was, formerly, universally written *Delphos*; till Mr. Cumberland, a gentleman no less remarkable for his classical erudition than his dramatic abilities, in his *Widow of Delphi*, rescued it from the vulgarity in which it had been so long involved.

Did′ius
Di′do
Did′y-ma
Did-y-mæ′us
Did-y-ma′on
Did′y-me (6) (8)
Did′y-mum
Did′y-mus
Di-en′e-ces
Di-es′pi-ter
Di-gen′ti-a (10)
Dig′ma
Di′i (3) (4)
Di-mas′sus
Di-nar′chus (12)
Di-nol′o-chus
Din′i-æ (4)
Din′i-as
Din′i-che (12)
Di-noch′a-res
Di-noc′ra-tes
Di-nod′o-chus
Di-nom′e-nes
Di′non
Di-nos′thenes
Di-nos′tra-tus
Di-o′cle-a
Di′o-cles
Di-o-cle-ti-a′nus
Di-o-cle′ti-an, Eng.
Di-o-do′rus
Di-o′e-tas
Di-og′e-nes
Di-o-ge′ni-a
Di-og′e-nus
Di-og-ne′tus
Di-o-me′da
*Di-o-me′des
Di-o-me′don
Di′on (3)
Di-o-næ′a
Di-o′ne
Di-o-nys′i-a (11)
Di-o-ny-si′a-des
Di-o-nys′i-as (11)
Di-o-nys′i-des
Di-o-nys-i-o-do′rus
Di-o-nys′i-on (11)
Di-o-ny-sip′o-lis
Di-o-nys′i-us (11)
Di-oph′a-nes
Di-o-phan′tus
Di-o-pi′tes
Di-o-pœ′nus
Di-op′o-lis
Di-o′res
Di-o-ry′e-tus
Di-o-scor′i-des
†Di-os′co-rus
‡Di-o-scu′ri (3)
Di-os′pa-ge
Di-os′po-lis
Di-o-ti′me (1) (8)
Di-o-ti′mus
Di-ot′re-phes
Di-ox-ip′pe
Di-ox-ip′pus
Di-pæ′æ
Diph′i-las
Diph′i-lus
Di-phor′i-das
Di-pœ′næ
Dip′sas
Di′ræ
Dir′ce
Dir-cen′na
Dir′phi-a
Dis-cor′di-a
Dith-y-ram′bus
Dit′a-ni (3)
Div-i-ti′a-cus
Di′vus Fid′i-us
Di-yl′lus
Do-be′res
Doc′i-lis
Doc′i-mus (24)
Do′cle-a
Do-do′na
Dod-o-næ′us
Do-do′ne
Do-don′i-des
Do′i-i (4)
Dol-a-bel′la
Dol-i-cha′on
Dol′i-che (1) (12)
Do′li-us
Dol-o-me′na
Do′lon
Do-lon′ci (3)
Dol′o-pes
Do-lo′phi-on
Do-lo′pi-a
Do′lops
Dom-i-du′cus
Do-min′i-ca

*Diomedes.—All words ending in *edes* have the same accentuation; as *Archimedes, Diomedes*, &c. The same may be observed of words ending in *icles* and *ocles*; as *Iphicles, Damocles, Androcles*, &c.—See the Terminational Vocabulary.

† *Dioscorus.*—An heresiarch of the fifth century.

‡ *Dioscuri.*— The name given to Castor and Pollux from Greek Διὸς and Κοῦρος pro Κόρος, the sons of Jove.

Do-mit' i-a (10)
Do-mit-i-a' nus
Do-mit' i-an, (Eng.)
Dom-i-til' la
Do-mit' i-us (10)
Do-na' tus
Don-i-la' us
Do-nu' ca
Do-ny' sa
Do-rac' te
Do' res
Dor' i-ca (4) (7)
Dor' i-cus
Do-ri-en' ses
Dor' i-las
Dor-i-la' us
Do' ri-on
Do' ris
Do-ris' cus
Do' ri-um
Do' ri-us
Do-ros' to-rum
Dor-sen' nus
Dor' so
Do' rus
Do-ry' a-sus (6)
Do-ry' clus
Dor-y-læ' um, and
Dor-y-læ' us
Dor' y-las
Dor-y-la' us
Do-rys' sus
Dos' ci (3)
Do-si' a-des

Dos-se' nus
Dot' a-das
Do' to
Do' tus
Dox-an' der
Dra-ca' nus
Dra' co
Dra-con' ti-des
Dra' cus
Dran' ces
Dran-gi-a' na (7)
Dra' pes
Drep' a-na, and
Drep' a-num
Drim' a-chus
Dri-op' i-des
Dri' os
Dro' i (3)
Dro-mæ' us
Drop' i-ci (4)
Dro' pi-on
Dru-en' ti-us, and
Dru-en' tia (10)
Dru' ge-ri (3)
Dru' i-dæ
Dru' ids, (Eng.)
Dru-sil' la Liv' i-a
Dru' so
Dru' sus
Dry' a-des
Dry' ads, (Eng.)
Dry-an-ti' a-des
Dry-an' ti-des
Dry-mæ' a

Dry' mo
Dry' mus
Dry' o-pe
Dry-o-pe' i-a (5)
Dry' o-pes
Dry' o-pis, and
Dry-op' i-da
Dry' ops
Dryp' e-tis
Du-ce' ti-us (10)
Du-il' li-a
Du-il' li-us Ne' pos
Du-lich' i-um
Dum' no-rix
Du' nax
Du-ra' ti-us (10)
Du' ri-us
Du-ro' ni-a
Du-um' vi-ri (4)
Dy-a-gon' das
Dy-ar-den' ses
Dy' mæ
Dy-mæ' i (3)
Dy' mas
Dym' nus
Dy-nam' e-ne
Dyn-sa' te
Dy' ras (6)
Dy-ras' pes
Dyr-rach' i-um
Dy-sau' les
Dys-ci-ne' tus
Dy-so' rum
Dys-pon' ti-i (4)

EA EB ES

E'A-NES
E-a' nus
E-ar' i-nus
E-a' si-um

Eb' do-me
E-bor' a-cum
Eb-u-ro' nes
Eb' u-sus

Ec-a-me' da
Ec-bat' a-na
Ec-e-chir' i-a
Es-e-kir' i-a

E-chec′ ra-tes
E-kek′ ra-tes
Ech-é-da′ mi-a (30)
E-chel′ a-tus
E-chel′ ta
Ech′ e-lus
E-chem′ bro-tus
E-che′ mon
Ech′ e-mus
Ech-e-ne′ us
Ech′ e-phron
E-chep′ o-lus
E-ches′ tra-tus
E-chev-e-then′ ses
E-chid′ na
Ech-i-do′ rus
E-chin′ a-des
E-chi′ non
E-chi′ nus
Ech-i-nus′ sa
E-chi′ on (29)
Ech-i-on′ i-des
Ech-i-o′ ni-us
Ech′ o
E-des′ sa, E-de′ sa
E-dis′ sa
E′ don
E-do′ ni (3)
E-dyl′ i-us
E-e′ ti-on (10)
E-gel′ i-das
E-ge′ ri-a
E-ges-a-re′ tus
Eg-e-si′ nus
E-ges′ ta
Eg-na′ ti-a (10)
Eg-na′ ti-us (10)
E-jo′ ne-us
E-i′ on (26)
E-i′ o-nes
E-i-o′ ne-us
El-a-bon′ tas
E-læ′ a
E-læ′ us
El-a-ga-ba′ lus, or
El-a-gab′ a-lus
El-a-i′ tes
E-la′ i-us
El-a-phi-æ′ a
El′ a-phus
El-a-phe-bo′ li-a
El-ap-to′ ni-us
E-la′ ra
El-a-te′ a
E-la′ tus
E-la′ ver
E′ le-a
E-le-a′ tes
E-lec′ tra
E-lec′ træ
E-lec′ tri-des
E-lec′ try-on
E-le′ i
El-e-le′ us
E′ le-on
El-e-on′ tum
El-e-phan′ tis
El-e-phan-toph′ a-gi
El-e-phe′ nor
El-e-po′ rus
E′ le-us
E-leu′ chi-a
El-eu-sin′ i-a (22)
E-leu′ sis
E-leu′ ther
E-leu′ the-ræ
El-eu-the′ ri-a
E-leu′ tho
E-leu-ther-o-cil′ i-ces
E-lic′ i-us (10) (24)
El-i-en′ sis, and
E-li′ a-ca
El-i-me′ a
E′ lis
El-is-pha′ si-i (4)
E-lis′ sa
El-lo′ pi-a
E-lis′ sus
E-lo′ rus
E′ los
El-pe′ nor
El-pi-ni′ ce
El-u-i′ na
El′ y-ces
El-y-ma′ is
El′ y-mi (3)
El′ y-mus
El′ y-rus
E-lys′ i-um
E-ma′ thi-a
E-ma′ thi-on
Em′ ba-tum
Em-bo-li′ ma
E-mer′ i-ta
E-mes′ sa, and
E-mis′ sa
Em-me′ li-us
E-mo′ da
E-mo′ dus
Em-ped′ o-cles
Em-pe-ra′ mus
Em-po′ clus
Em-po′ ri-a
Em-pu′ sa
En-cel′ a-dus
En-chel′ e-æ (12)
En′ de-is
En-de′ ra
En-dym′ i-on
E-ne′ ti
En-gy′ um
En-i-en′ ses
En-i-o′ pe-us
E-nip′ e-us
E-nis′ pe (8)
En′ na
En′ ni-a
En′ ni-us

En'no-mus
En-nos-i-gæ'us
En'o-pe
E'nops
E'nos
En-o-sich'thon
E-not-o-cœ'tæ
En-tel'la
En-tel'lus
En-y-a'li-us
E-ny'o (6)
E'o-ne
E'os
E-o'us
E-pa'gris
E-pam-i-non'das
Ep-an-tel'i-i (4)
E-paph-ro-di'tus
Ep'a-phus
Ep-as-nac'tus
E-peb'o-lus
E-pe'i (3)
E-pe'us
Eph'e-sus
Eph'e-tæ
Eph-i-al'tes
Eph'o-ri (3)
Eph'o-rus
Eph'y-ra
Ep-i-cas'te
Ep-i-cer'i-des
Ep-i-cha'i-des
E-pich'a-ris
Ep.i-char'mus
Ep'i-cles
Ep-i-cli'des
E-pic'ra-tes
Ep-ic-te'tus
Ep-i-cu'rus
E-pic'y-des (24)

Ep-i-dam'nus
Ep-i-daph'ne
E-pi-dau'ria
Ep-i-dau'rus
E-pid'i-us
Ep-i-do'tæ
E-pig'e-nes
E-pig'e-us
E-pig'o-ni (3)
E-pig'o-nus
E-pi'i, and E-pe'i
E-pil'a-ris
Ep-i-mel'i-des
E-pim'e-nes
Ep-i-men'i-des
Ep-i-me'the-us
Ep-i-me'this
E-pi'o-chus (12)
E-pi'o-ne (8)
E-piph'a-nes
Ep-i-pha'ni-us
E-pi'rus
E-pis'tro-phus
E-pit'a-des
E'pi-um
Ep'o-na
E-po'pe-us
Ep-o-red'o-rix
Ep'u-lo
E-pyt'i-des
Ep'y-tus
E-qua-jus'ta
E-quic'o-lus
E-quir'i-a
E-quo-tu'ti-cum
Er'a-con
E-ræ'a
Er-a-si'nus
Er-a-sip'pus
Er-a-sis'tra-tus

Er'a-to
Er-a-tos'the-nes
Er-a-tos'tratus
E-ra'tus
Er-bes'sus
Er'e-bus
E-rech'the-us
E-rem'ri (3)
E-re'mus
Er-e-ne'a
E-res'sa
E-rech'thi-des
E-re'sus
E-re'tri-a
E-re'tum
Er-eu-tha'li-on (29)
Er'ga-ne
Er-gen'na
Er'gi-as
Er-gi'nus
Er-gin'nus
Er-i-bœ'a
E-rib'o-tes
Er-i-ce'tes
E-rich'tho
Er-ich-tho'ni-us
Er-i-cin'i-um
Er-i-cu'sa
*E-rid'a-nus
E-rig'o-ne
E-rig'o-nus
Er-i-gy'us
E-ril'lus
E-rin'des
E-rin'na
E-rin'nys
E-ri'o-pis
E-riph'a-nis
E-riph'i-das
Er-i-phy'le

* *Eridanus.*—Alpheus and *Eridanus* the strong,
That rises deep, and stately rolls along.
COOKE'S *Hesiod. Theog.* v. 520.

E′ris
Er-i-sich′thon
Er′i-thus
E-rix′o
E-ro′chus
E-ro′pus, and
Ær′o-pas
E′ros
E-ros′tra-tus
E-ro′ti-a (10)
Er-ru′ca
Er′se
Er′y-mas
Er′xi-as
E-ryb′i-um
Er-y-ci′na
Er-y-man′this
Er-y-man′thus
E-rym′næ
E-rym′ne-us
Er′y-mus
*Er-y-the′a
Er-y-thi′ni (4)
Er′y-thræ
Er′y-thra
E-ryth′ri-on
E-ryth′ros
E′ryx
E-ryx′o
E-ser′nus
Es-quil′i-æ, and
Es-qui-li′nus
Es-sed′o-nes
Es′su-i (3)
Es′u-la
Es-ti-ai′a (7)

Et-e-ar′chus
E-te′o-cles
E-te′o-clus
Et-e-o-cre′tæ
E-te′o-nes
E-te-o′ne-us
Et-e-o-mi′cus (30)
E-te′si-æ (11)
E-tha′li-on (29)
E-the′le-um
Eth′o-da
E-the′mon
E′ti-as (10)
E′tis
E-tru′ri-a
Et′y-lus
E-vad′ne
Ev′a-ges
E-vag′o-ras
E-vag′o-re
E′van
E-van′der
E-van′ge-lus
Ev-an-gor′i-des
E-van′thes
E-var′chus
E′vas
E′vax
Eu′ba-ges
Eu-ba′tas
Eu′bi-us
Eu-bœ′a (7)
Eu-bo′i-cus
Eu′bo-te
Eu′bo-tes
Eu-bu′le (8)

Eu-bu′li-des
Eu-bu′lus
Eu-ce′rus
Eu-che′nor
Eu′chi-des
Eu-cli′des
Eu′clid, (Eng.)
Eu′clus
Eu′cra-te
Eu′cra-tes
Eu′cri-tus
Euc-te′mon
Euc-tre′si-i (4)
Eu-dæ′mon
Eu-dam′i-das
Eu′da-mus
Eu-de′mus
Eu-do′ci-a
Eu-doc′i-mus
Eu-do′ra
Eu-do′rus
Eu-dox′i-a
Eu-dox′us
E-vel′thon
Eu-e-mer′i-das
E-vem′e-rus
E-ve′nus
Ev-e-phe′nus
Ev′e-res
E-ver′ge-tæ
E-ver′ge-tes
Eu-ga′ne-i (3)
Eu-ge′ni-a (20)
Eu-ge′ni-us
Eu′ge-on
Eu-hem′e-rus

* *Erythea.*—Chrysaor, Love the guide, Callirŏe led,
Daughter of Ocean, to the genial bed,
Whence Geryon sprung, fierce with his triple head;
Whom Hercules laid breathless on the ground
In *Erythea*, which the waves surround.
COOKE's *Hesiod Theog.* v. 523.

Eu′hy-drum
Eu′hy-us
E-vip′pe (8)
E-vip′pus
Eu-lim′e-ne
Eu-ma′chi-us (12)
Eu-mæ′us
Eu-me′des
Eu-me′lis
Eu-me′lus
Eu′me-lus (King)
*Eu′me-nes
Eu-mę′ni-a
Eu-men′i-des
Eu-me-nid′i-a
Eu-me′ni-us
Eu-mol′pe
Eu-mol′pi-dæ
Eu-mol′pus
Eu-mon′i-des
Eu-næ′us
Eu-na′pi-us
Eu-no′mi-a
Eu′no-mus
Eu′nus
Eu′ny-mos
Eu′o-ras
Eu-pa′gi-um
Eu-pal′a-mon
Eu-pal′a-mus
Eu′pa-tor
Eu-pa-to′ri-a
Eu-pei′thes
Eu′pha-es
Eu-phan′tus
Eu-phe′me
Eu-phe′mus
Eu-phor′bus
Eu-pho′ri-on
Eu-phra′nor
Eu-phra′tes
Eu′phron
Eu-phros′y-ne
Eu-plæ′a, or
Eu-ploe′a
Eu′po-lis
Eu-pom′pus
Eu-ri-a-nas′sa
Eu-rip′i-des
Eu-ri′pus
Eu-ro′mus
Eu-ro′pa (7)
Eu-ro-pæ′us
Eu′rops
Eu′ro-pus
Eu-ro′tas
Eu-ro′to
Eu′rus
Eu-ry′a-le (8)
Eu-ry′a-lus
Eu-ryb′a-tes
Eu-ryb′i-a
Eu-ry-bi′a-des
Eu-ryb′i-us
Eu-ry-cle′a
Eu′ry-cles
Eu-ry-cli′des
Eu-ryc′ra-tes
Eu-ry-crat′i-das
Eu-ryd′a-mas
Eu-ryd′a-me
Eu-ry-dam′i-das
Eu-ryd′i-ce
Eu-ry-ga′ni-a
Eu-ry′le-on
Eu-ryl′o-chus
Eu-rym′a-chus
Eu-rym′e-de
Eu-rym′e-don
Eu-rym′e-nes
Eu-ryn′o-me
Eu-ryn′o-mus
Eu-ry′o-ne
Eu′ry-pon
Eu-ryp′y-le
Eu-ryp′y-lus
Eu-rys′the-nes
Eu-rys-the′i-das
Eu-rys′the-us
Eu′ry-te
Eu-ryt′e-æ
Eu-ryt′e-le
Eu-ryth′e-mis
Eu-ryth′i-on, and
Eu-ryt′i-on (11)
Eu′ry-tus
Eu′ry-tis
Eu-se′bi-a
Eu-se′bi-us
Eu′se-pus
Eu-sta′thi-us
Eu-sto′li-a

* *Eumenes.*—It is not a little surprising that so elegant a writer as Hughes should, throughout the whole tragedy of the *Siege of Damascus*, accent this word on the penultimate syllable; especially as there is not a single proper name of more than two syllables in the Greek or Latin languages of this termination which has the penultimate syllable long.—Lee has done the same in the tragedy of *Alexander*, which would lead us to suppose there is something naturally repugnant to an English ear in the antepenultimate accentuation of these words, and something agreeable in the penultimate.

Eu-sto′li-us
Eu-tæ′a (7)
Eu-tel′i-das
Eu-ter′pe
*Eu-tha′li-a
Eu-tha′li-us
Eu-thyc′ra-tes
Eu-thy-de′mus
Eu-thy′mus
Eu-trap′e-lus
Eu-tro′pi-a
Eu-tro′pi-us
Eu′ty-ches
Eu-tych′i-de
Eu-tych′i-des
Eu′ty-phron
Eu-xan′thi-us
Eux′e-nus
Eu-xi′nus Pon′tus
Eu-xip′pe
Ex-a′di-us
Ex-æ′thes
Ex-ag′o-nus
Ex-om′a-træ

FA

FAB′A-RIS
Fa′bi-a (7)
Fa-bi-a′ni (3)
Fa′bi-i (4)
Fa′bi-us
Fab-ra-te′ri-a
Fa-bric′i-us (24)
Fa-bul′la
Fa′dus
Fæs′u-læ
Fal-cid′i-a
Fa-le′ri-i (4)
Fal-e-ri′na
Fa-ler′nus
Fa-lis′ci (3)
Fa-lis′cus
Fa′ma
Fan′ni-a
Fan′ni-i (4)
Fan′ni-us
Far′fa-rus
Fas′ce-lis
Fas-cel′li-na
Fau-cu′i-a

FE

Fa-ven′ti-a (10)
Fa-ve′ri-a
Fau′la
Fau′na
Fau-na′li-a
Fau′ni (3)
Fau′nus
Fa′vo
Fau′sta
Fau-sti′na (3)
Fau′sti-tas
Fau′stu-lus
Fau′tus
Feb′ru-a
Fec-i-a′les
Fel′gi-nas
Fen-es-tel′la
Fe-ra′li-a
Fer-en-ta′num, and
Fe-ren′tum
Fe-re′tri-us
Fe-ro′ni-a
Fes-cen′ni-a
Fes′tus

FL

Fi-bre′nus
Fi-cul′ne-a
Fi-de′na
Fi-de′næ
Fi-den′ti-a
Fi′des
Fi-dic′u-læ
Fim′bri-a
Fir′mi-us
Fis-cel′lus
Fla-cel′li-a
Flac′cus
Fla-cil′la Æ′li-a
Fla-min′i-a
Fla-min′i-us, or
Flam-i-ni′nus
Fla′vi-a
Fla-vi-a′num
Fla-vin′i-a
Fla-vi-ob′ri-ga
Fla′vi-us
Flo′ra
Flo-ra′li-a
Flo′rus

* *Euthalia.* Labbe observes, that this word does not come from the muse *Thalia*, as some suppose, but from the masculine *Euthalius*, as *Eulalia, Eumenia, Eustolia, Eutropia, Emmelia*, &c., which are professedly accented on the antepenultimate.—See Rule 29.

Flo-ri-a' nus
Flu-o' ni-a
Fo' li-a
Fon-te' i-a (5)
Fon-te' i-us Cap' i-to
For' mi-æ
For-mi-a' num
For' nax
For-tu' na
For' u-li
Fo' rum Ap' pi-i
Fran' ci (3)
Fre-gel' la (7)
Fre-ge' næ

Fren-ta' ni (3)
Frig' i-dus
Fris' i-i (4)
Fron' ti-nus
Fron' to
Fru' si-no
Fu-ci' na
Fu-ci' nus
Fu-fid' i-us
Fu' fi-us Gem' i-nus
Ful-gi-na' tes
Ful-gi' nus
Ful' li-num, and
Ful' gi-num

Ful' vi-a
Ful' vi-us
Fun-da' nus
Fun' di (3)
Fu' ri-a
Fu' ri-æ
Fu' ri-i (4)
Fu-ri' na
Fu-ri' næ
Fu' ri-us
Fur' ni-us
Fus' cus
Fu' si-a (11)
Fu' si-us (10)

GA GA GA

GAB' A-LES
Gab' a-za
Ga-be' ne, and
Ga-bi-e' ne
Ga-bi-e' nus
Ga' bi-i (4)
Ga-bi' na
Ga-bin' i-a
Ga-bin-i-a' nus (20)
Ga-bin' i-us
Ga' des, and
Gad' i-ra
Gad-i-ta' nus
Gæ-sa' tæ
Gæ-tu' li-a
Gæ-tu' li-cus
Ga-la' bri-i (4)
Gal-ac-toph' a-gi (3)
Ga-læ' sus
Ga-lan' this

Gal' a-ta (7)
Gal' a-tæ
Gal-a-tæ' a, and
Gal-a-thæ' a
Ga-la' ti-a (10)
Ga-lax' i-a
Gal' ba
Ga-le' nus
Ga-le' o-læ
Ga-le' ri-a
Ga-le' ri-us
Ga-le' sus
Gal-i-læ' a
Ga-lin-thi-a' di-a
Gal' li (3)
Gal' li-a
Gal-li-ca' nus
Gal-li-e' nus
Gal-li-na' ri-a
Gal-lip' o-lis

Gal-lo-græ' ci-a
Gal-lo' ni-us
Gal' lus
Ga-max' us
Ga-me' li-a
Gan-da-ri' tæ
Gan' ga-ma
Gan-gar' i-dæ
Gan' ges
Gan-nas' cus
Gan-y-me' de
Gan-y-me' des
Gan' y-mede, (Eng.)
Ga-ræ' i-cum
Gar-a-man' tes
Gar-a-man' tis
Gar' a-mas
Gar' a-tas
Ga-re' a-tæ
Ga-re-ath' y-ra

*Gar-ga′ nus
Gar-ga′ phi-a
Gar′ ga-ra (7)
Gar′ ga-ris
Ga-ril′ i-us
Gar-git′ ti-us
Gar-i′ tes
Ga-rum′ na
Gas′ tron
Gath′ e-æ (4)
Ga-the′ a-tas
Gau′ lus, Gau′ le-on
Gau′ rus
Ga′ us, Ga′ os
Ge-ben′ na (9)
Ge-dro′ si-a (11)
Ge-ga′ ni-i (4)
Ge′ la
Ge-la′ nor
Gel′ li-a
Gel′ li-as
Gel′ li-us
Ge′ lo, Ge′ lon
Ge′ lo-i (3)
Ge-lo′ nes, Ge-lo′ ni
Ge′ los
Ge-min′ i-us
Gem′ i-nus
Ge-na′ bum
Ge-nau′ ni
Ge-ne′ na
Ge-ni′ sus
Ge′ ni-us
Gen′ se-ric
Gen′ ti-us (10)
Gen′ u-a
Ge-nu′ ci-us (10)
Ge-nu′ sus
Ge-nu′ ti-a (11)
Ge-or′ gi-ca
Geor′ gics, (Eng.)
Ge-phy′ ra
Ge-phyr′ æ-i (3)
Ge-ra′ ni-a
Ge-ran′ thræ
Ge-res′ ti-cus
Ger′ gi-thum (9)
Ger-go′ bi-a
Ge′ ri-on
Ger-ma′ ni-a
Ger-man′ i-cus
Ger-ma′ ni-i (4)
Ge-ron′ thræ
Ger′ rhæ
Ge′ rus, and
Ger′ rhus
Ge′ ry-on (9), and
Ge-ry′ o-nes
Ges′ sa-tæ
Ges′ sus
Ge′ ta (9)
Ge′ tæ
Ge-tu′ li-a
Gi-gan′ tes
Gi-gar′ tum
Gi′ gis
Gil′ do
Gil′ lo
Gin-da′ nes
Gin′ des
Gin′ ge
Gin-gu′ num
Gip′ pi-us
Gis′ co
Gla-di-a-to′ ri-i (4)
Gla′ nis
Glaph′ y-re, and
Glaph′ y-ra
Glaph′ y-rus
Glau′ ce
Glau-cip′ pe
Glau-cip′ pus
Glau′ con
Glau-con′ o-me
Glau-co′ pis
Glau′ cus
Glau′ ti-as
Gli′ con
Glis′ sas
Glyc′ e-ra
Gly-ce′ ri-um
Gly′ con
Glym′ pes
Gna′ ti-a (13) (10)
Gni′ dus
Gnos′ si-a (10)
Gnos′ sis
Gnos′ sus
Gob-a-nit′ i-o (10)
Go′ bar
Gob′ a-res
Gob′ ry-as
Gol′ gi
Gom′ phi
Go-na′ tas
Go-ni′ a-des
Go-nip′ pus
Go-noes′ sa
Go-nus′ sa
Gor-di-a′ nus
Gor′ di-um
Gor′ di-us
Gor-ga′ sus
Gor′ ge (8)
Gor′ gi-as
Gor′ go
Gor′ go-nes

* *Garganus.*——And high *Garganus*, on th' Apulian plain,
Is mark'd by sailors from the distant main.
WILKIE, *Epigoniad.*

Gor-go′ni-a
Gor-go′ni-us
Gor-goph′o-ne
Gor-goph′o-ra
Gor′gus
Gor-gyth′i-on
Gor′tu-æ
Gor′tyn
Gor′tys
Gor-ty′na
Gor-tyn′i-a
Got′thi (3)
Grac′chus (12)
Gra-di′vus
Græ′ci (3)
Græ′ci-a (11)
Græ′ci-a Mag′na
Græ-ci′nus
Græ′cus

Gra′i-us
*Gra-ni′cus, or
Gran′i-cus
Gra′ni-us
Gra′ti-æ (10)
Gra-ti-a′nus (21)
Gra-tid′i-a
Gra′ti-on (11)
Gra′ti-us (10)
Gra′vi-i (4)
Gra-vis′cæ
Gra′vi-us
Gre-go′ri-us
Grin′nes
Gro′phus
Gryl′lus
Gry-ne′um
Gry-ne′us
Gry-ni′um

Gy′a-rus, and
Gy′a-ros
Gy′as
Gy-gæ′us
Gy′ge
Gy′ges (9)
Gy′es
Gy-lip′pus
Gym-na′si-a (11)
Gym-na′si-um (11)
Gym-ne′si-æ (11)
Gym′ne-tes
Gym-nos-o-phis′tæ
Jim-nos′o-phists, (Eng.) (9)
Gy-næ′ce-as
Gyn-æ-co-thoe′nas
Gyn′des
Gy-the′um

HA HA HA

HA′BIS
Ha-dri-a-nop′o-lis
Ha-dri-a′nus (23)
Ha-dri-at′i-cum
Hæ′mon
Hæ-mo′ni-a
Hæ′mus
Ha′ges
Hag′no
Hag-nag′o-ra
Ha-læ′sus, and

Ha-le′sus
Hal′a-la
Hal-cy′o-ne (8)
Ha′les
Ha-le′si-us (11)
Ha′li-a
Ha-li-ac′mon (21)
Ha-li-ar′tus (21)
Hal-i-car-nas′sus
Ha-lic′y-æ (11) (24)
Ha-li′e-is

Ha-lim′e-de
Hal-ir-rho′ti-us (10)
Hal-i-ther′sus
Ha′li-us (20)
Hal-i-zo′nes (21)
Hal′mus
Hal-my-des′sus
Ha-loc′ra-tes
Ha-lo′ne
Hal-on-ne′sus
Ha-lo′ti-a (10)

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* *Granicus.*—As Alexander's passing the river *Granicus* is a common subject of history, poetry, and painting, it is not wonderful that the common ear should have given into a pronunciation of this word more agreeable to English analogy than the true classical accent on the penultimate syllable. The accent on the first syllable is now so fixed, as to make the other pronunciation savour of pedantry.—See *Andronicus.*

Ha-lo′tus
Ha′lus
Hal-y-æ′tus
Hal-y-at′tes
Ha′lys
Ha-lyz′i-a (11)
Ham-a-dry′a-des
Ha-max′i-a
Ha-mil′car
Ham′mon
Han′ni-bal
Har′ca-lo
Har-ma-te′li-a
Har′ma-tris
Ha-mil′lus
Har-mo′di-us
Har-ma′ni-a
Har-mon′i-des
Har′pa-gus
Har-pal′i-ce
Har-pa′li-on
Har′pa-lus
Har-pal′y-ce (8)
Har-pal′y-cus
Har′pa-sa
Har′pa-sus
Har-poc′ra-tes
Har-py′i-æ (4)
Har′pies, (Eng.)
Ha-ru′spex
Has′dru-bal
Ha-te′ri-us
Hau′sta-nes
Heb′do-le
He′be (8)
He-be′sus
He′brus
Hec′a-le
Hec-a-le′si-a
Hec-a-me′de
Hec-a-tæ′us
Hec′a-te (8), or
Hec′ate, (Eng.)
Hec-a-te′si-a (11)
Hec-a-tom-bo′i-a
Hec-a-tom-pho′ni-a
Hec-a tom′po-lis
Hec-a-tom′py-los
Hec′tor
Hec′u-ba
Hed′i-la
He-don′a-cum
Hed′u-i (3)
He-dym′e-les
He-gel′o-chus
*He-ge′mon
Heg-e-si′nus
Heg-e-si′a-nax
He-ge′si-as
Heg-e-sil′o-chus
Heg-e-sin′o-us
Heg-e-sip′pus
Heg-e-sip′y-le
Heg-e-sis′tra-tus
Heg-e-tor′i-des
Hel′e-na (7)
He-le′ni-a
He-le′nor
Hel′e-nus
He-ler′ni Lu′cus
He-li′a-des
He-li-as′tæ
Hel-i-ca′on
Hel′i-ce
Hel′i-con
Hel-i-co-ni′a-des
Hel-i-co′nis
He-li-o-do′rus (21)
†He-li-o-ga-ba′lus
He-li-op′o-lis
He-lis′son
He′li-us
He-lix′us.
He-lan′i-ce
He-lan′i-cus
Hel-la-noc′ra-tes
Hel′las
Hel′le (8)
Hel′len
Hel-le′nes
Hel-le-spon′tus
Hel-lo′pi-a
Hel-lo′ti-a (10)
He-lo′ris
He-lo′rum, and
He-lo′rus
He′los
He-lo′tæ, and
He-lo′tes
Hel-ve′ti-a (10)
Hel-ve′ti-i (4)
Hel′vi-a
Hel′vi-i (4)
Hel-vi′na
Hel′vi-us Cin′na
He′lum
Hel′y-mus
He-ma′thi-on

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* *Hegemon.*—Gouldman and Holyoke accent this word on the antepenultimate syllable, but Labbe and Lempriere more classically on the penultimate.

† *Heliogabalus.*—This word is accented on the penultimate syllable by Labbe and Lempriere; but in my opinion more agreeably to the general ear by Ainsworth, Gouldman, and Holyoke, on the antepenultimate.

He-mith′e-a
He′mon
He′mus
Hen′e-ti (3)
He-ni′o-chi (3)
He-phæs′ti-a
He-phæs′ti-i (4)
He-phæs′ti-o
He-phæs′ti-on (11)
Hep-ta-pho′nos
Hep-tap′o-lis
Hep-tap′y-los
He′ra (7)
Her-a-cle′a
Her-a-cle′i-a
He-rac′le-um
He-rac-le-o′tes
Her-a-cli′dæ
Her-a-cli′dis
Her-a-cli′des
*Her-a-cli′tus
He-rac′li-us
He-ræ′a
He-ræ′um
Her-bes′sus
Her-ce′i-us
Her-cu-la′ne-um
Her′cu-les
Her-cu′le-um
Her-cu′le-us
Her-cy′na
Her-cyn′i-a
Her-do′ni-a
Her-do′ni-us
He-ren′ni-us Se-ne′ci-o
He′re-us
He-ril′lus
Her′i-lus
Her′ma-chus
Her′mæ
Her-mæ′a
Her-mæ′um
Her-mag′o-ras
Her-man-du′ri
Her-man′ni
Her-maph-ro-di′tus
Her-ma-the′na
Her-me′as
Her-me′i-as
Her′mes
Her-me-si′a-nax
Her-mi′as
Her-min′i-us
Her-mi′o-ne
Her-mi-o′ni-æ
Her-mi-on′i-cus Si′nus
Her-mip′pus
Her-moc′ra-tes
Her-mo-do′rus
Her-mog′e-nes
Her-mo-la′us
Her-mo-ti′mus
Her-mun-du′ri
Her′mus
Her′ni-ci (4)
He′ro
He-ro′des
He-ro-di-a′nus (21)
He-rod′i-cus
He-rod′o-tus
Her′o-es
He-ro′is
He′ron
He-roph′i-la
He-roph′i-lus
He-ros′tra-tus
Her′pa
Her′se
Her-sil′i-a
Her′tha, and Her′ta
Her′u-li
He-sæ′mus
He-si′o-dus
He′zhe-od (Eng.) (10)
He-si′o-ne
Hes-pe′ri-a
Hes-per′i-des
Hes′pe-ris
Hes-per′i-tis
Hes′pe-rus
Hes′ti-a
Hes-ti-æ′a (7)
He′sus
He-sych′i-a
He-sych′i-us
He-tric′u-lum
He-tru′ri-a
Heu-rip′pa
Hex-ap′y-lum
Hi-ber′ni-a, and Hy-ber′ni-a
Hi-bril′des
Hic-e-ta′on (24)
His-e-ta′on
Hi-ce′tas
Hi-emp′sal
Hi′e-ra
Hi-e-rap′o-lis
Hi′e-rax
Hi′e-ro
Hi-e-ro-ce′pi-a

* *Heraclitus.*—This name of the weeping philosopher is so frequently contrasted with that of Democritus, the laughing philosopher, that we are apt to pronounce both with the same accent; but all our prosodists are uniform in giving the antepenultimate accent to the latter, and the penultimate to the former word.

Hi-er' o-cles
Hi-e-ro-du' lum
Hi-er-om' ne-mon
Hi-e-ron-e' sos
Hi-e-ron' i-ca (30)
Hi-er-on' i-cus
Hi-e-ron' y-mus
Hi-e-roph' i-lus
Hi-e-ro-sol' y-ma
Hig-na' ti-a Vi'a
Hi-la' ri-a
Hi-la' ri-us
Hi-mel'la
Him' e-ra
Hi-mil'co
Hip-pag' o-ras
Hip-pal' ci-mus
Hip' pa-lus
Hip-par' chi-a (12)
Hip-par' chus
Hip-pa-ri' nus
Hip-pa' ri-on
Hip' pa-sus
Hip' pe-us
Hip' pi (3)
Hip' pi-a
Hip' pi-as
Hip' pis
Hip' pi-us
Hip' po
Hip-pob' o-tes
Hip-pol' o-tus
Hip-po-cen-tau' ri
Hip-poc' o-on
Hip-po-cor-ys' tes
Hip-poc' ra-tes
Hip-po-cra' ti-a (11)
*Hip-po-cre' ne (7)
Hip-pod' a-mas
Hip-pod' a-me
Hip-po-da-mi' a (30)
Hip-pod' a-mus
Hip-pod' i-ce
Hip-pod' ro-mus
Hip' po-la
Hip-pol' o-chus
Hip-pol' y-te (8)
Hip-pol' y-tus
Hip-pom' a-chus
Hip-pom' e-don
Hip-pom' e-ne
Hip-pom' e-nes
Hip-po-mol' gi
Hip' pon, and Hip' po
Hip-po' na
Hip' po-nax
Hip-po-ni' a-tes
Hip-po' ni-um
Hip-pon' o-us
Hip-pop' o-des
Hip-pos' tra-tus
Hip-pot' a-des
Hip' po-tas, or
Hip' po-tes
Hip-poth' o-e
Hip-poth' o-on
Hip-poth' o-on' tis
Hip-poth' o-us
Hip-po' ti-on (11)
Hip-pu' ris
Hip' pus
Hip' si-des
Hi' ra
Hir-pi' ni (4)
Hir-pi' nus, Q.
Hir' ti-a (10)
Hir' ti-us Au' lus
Hir' tus
His' bon
His-pa' ni-a
His-pel' lum
His' po
His-pul' la
His-tas' pes
His' ter Pa-cu' vi-us
His-ti-æ' a
His-ti-æ' o-tis
His-ti-æ' us
His' tri-a
Ho' di-us

* *Hippocrene.*—Nothing can be better established than the pronunciation of this word in four syllables according to its original; and yet such is the licence of English poets, that they not unfrequently contract it to three. Thus Cooke, *Hesiod. Theog.* v. 9.

And now to *Hippocrene* resort the fair;
Or, Olmius, to thy sacred spring repair.

And a late translator of the Satires of Persius;——

Never did I so much as sip,
Or wet with *Hippocrene* a lip.

This contraction is inexcusable, as it tends to embarrass pronunciation, and lower the language of poetry.

Hol'o-cron
Ho-me'rus
Ho'mer. (Eng.)
Hom'o-le
Ho-mo'le-a
Hom-o-lip'pus
Hom-o-lo'i-des
Ho-mon-a-deu'ses
Ho-no'ri-us
Ho'ra
Ho-rac'i-tæ (24)
Ho'ræ
Hor-a-pol'lo
Ho-ra'ti-us
Hor'ace, Eng.)
Hor'ci-as (10)
Hor-mis'das
Ho-ra'tus
Hor-ten'si-a (10)
Hor-ti'num
Hor-ten'si-us (10)
Hor-to'na
Ho'rus
Hos-til'i-a
Hos-til'i-us
Hun-ne-ri'cus
Hun-ni'a-des
Hy-a-cin'thi-a
Hy-a-cin'thus
Hy'a-des
Hy-ag'nis
Hy'a-la
Hy-am'po-lis
Hy-an'thes
Hy-an'tis
Hy-ar'bi-ta
Hy'as
Hy'bla
*Hy-bre'as, or
Hyb're-as
Hy-bri'a-nes
Hyc'ca-ra
Hy'da, and Hy'de
Hyd'a-ra
Hy-dar'nes
Hy-das'pes
Hy'dra
Hy-dra'mi-a (30)
Hy-dra-o'tes
Hy-droch'o-us
Hy-dro-pho'ri-a
Hy'drus
Hy-dru'sa
Hy'e-la
Hy-emp'sal
Hy-et'tus
Hy-ge'i-a
Hy-gi'a-na
Hy-gi'nus
Hy'la, and Hy'las
Hy-lac'i-des
Hy-lac'tor
Hy-læ'us
Hy'las
Hy'lax
Hy'læ
Hyl'i-as
Hyl-la'i-cus
Hyl'lus
Hy-lon'o-me
Hy-loph'a-gi (3)
Hym-e-næ'us, and
Hy'men
Hy-met'tus
Hy-pæ'pa
Hy-pæ'si-a (11)
Hyp'a-nis
Hyp-a-ri'nus
Hy-pa'tes
Hyp'a-tha
Hy pe'nor
Hy-pe-ra'on
Hy-per'bi-us
Hyp-er-bo're-i
Hy-pe're-a, and
Hy-pe'ri-a
Hyp-e-re'si-a (11)
Hy-per'i-des
Hy-pe-ri'on (29)
Hyp-erm-nes'tra
Hy-per'o-chus
Hy-per-och'i-des
Hy-phæ'us
Hyp'sa
Hyp-se'a
Hyp-se'nor
Hyp-se'us
Hyp-si-cra-te'a
Hyp-sic'ra-tes
Hyp-sip'y-le
Hyr-ca'ni-a
Hyr-ca'num ma're
Hyr-ca'nus
Hyr'i-a
Hy-ri'e-us, and
Hyr'e-us
Hyr-mi'na
Hyr'ne-to, and
Hyr'ne-tho
Hyr-nith'i-um
Hyr'ta-cus
Hys'i-a (11)
Hys'pa
Hys'sus, and
Hys'si (3)
Hys-tas'pes
Hys-ti-e'us

* *Hybreas.*—Lempriere accents this word on the penultimate syllable; but Labbe, Gouldman, and Holyoke, more properly, on the antepenultimate.

IA	IC	ID
I′ A	Jar′ chas	Ich-o-nu′ phis
I-ac′ chus	I-ar′ da-nus	Ich-thy-oph′ a-gi (3)
I-a′ der	I-as′ i-des	Ich′ thys
I-a-le′ mus	I-a′ si-on (11), and	I-cil′ i-us
I-al′ me-nus	I-a′ si-us	Ic′ i-us (10)
I-al′ y-sus	Ja′ son	I′ cos
I-am′ be	I′ a-sus	Ic-ti′ nus
I-am′ bli-cus	I-be′ ri	I′ da
I-am′ e-nus	I-be′ ri-a	I-dæ′ a
I-am′ i-dæ	I-be′ rus	I-dæ′ us
Ja-nic′ u-lum	I′ bi (3)	Id′ a-lus
I-a-ni′ ra	I′ bis	Id-an-thyr′ sus
I-an′ the	Ib′ y-cus	I-dar′ nes
I-an′ the-a	I-ca′ ri-a	I′ das
Ja′ nus	I-ca′ ri-us	†Id′ e-a (28)
I-ap-e-ron′ i-des	Ic′ a-rus	I-des′ sa
*I-ap′ e-tus	Ic′ ci-us (10)	I-dit-a-ri′ sus
I-a′ pis	Ic′ e-los	Id′ mon
I-a-pyg′ i-a	I-ce′ ni	I-dom′ e-ne (8)
I-a′ pyx	Ic′ e-tas	I-dom-e-ne′ us, or
I-ar′ bas	Ich′ næ	‡I-dom′ e-neus
I-ar′ chas, and	Ich-nu′ sa	I-do′ the-a

* *Iapetus.*———Son of *Iäpetus*, o'er-subtle go
And glory in thy artful theft below.

COOKE'S *Hesiod.*

† *Idea.*—This word, as a proper name, I find in no lexicographer but Lempriere.

The English appellative, signifying an image in the mind, has uniformly the accent on the second syllable, as in the Greek ἰδέα in opposition to the Latin, which we generally follow in other cases, and which, in this word, has the penultimate short, in Ainsworth, Labbe, and our best prosodists; and, according to this analogy, *idea* ought to have the accent on the first syllable, and that syllable short, as the first of *idiot*. But when this word is a proper name, as the daughter of Dardanus, I should suppose it ought to fall into the general analogy of pronouncing Greek names, not by accent, but by quantity; and therefore, that it ought to have the accent on the first syllable; and, according to our own analogy, that syllable ought to be short, unless the penultimate in the Greek is a diphthong, and then, according to general usage, it ought to have the accent.

‡ *Idomeneus.*—The termination of nouns in *eus* was, among the ancients, sometimes pronounced in two syllables, and sometimes, as a diphthong, in one. Thus

I-dri′ e-us
I-du′ be-da
I-du′ me, and
Id-u-me′ a
I-dy′ i-a
Jen′ i-sus
Je′ ra
Je-ro′ mus, and
Je-ron′ y-mus
Je-ru′ salem
I-e′ tæ
Ig′ e-ni
Ig-na′ ti-us (10)
Il-a-i′ ri
Il′ ba
Il-e-ca′ o-nes, and
Il-e-ca-o-nen′ ses
I-ler′ da
Il′ i-a, or Rhe′ a
I-li′ a-ci Lu′ di (3)
I-li′ a-cus
I-li′ a-des
Il′ i-as
Il′ i-on
I-li′ o-ne
Il-i-o′ ne-us, or
*I-li′ o-neus
I-lis′ sus
I-lith-y-i′ a
Il′ i-um, or
Il′ i-on
Il-lib′ e-ris
Il-lip′ u-la
Il-li-tur′ gis
Il-lyr′ i-cum
Il′ ly-ris, and
Il-lyr′ i-a
Il-lyr′ i-cus Si′ nus
Il-lyr′ i-us
Il′ u-a (7)
I-lyr′ gis
I′ lus
I-man-u-en′ ti-us
(10)
†Im′ a-us
Im′ ba-rus
Im-brac′ i-des
Im-bras′ i-des
Im′ bra-sus
Im′ bre-us
Im′ bri-us
Im-briv′ i-um
Im′ bros
In′ a-chi (3) (12)
I-na′ chi-a
I-nach′ i-dæ
I-nach′ i-des
I-na′ chi-um
In′ a-chus (12)
I-nam′ a-mes
I-nar′ i-me (8)
In′ a-rus
In-ci-ta′ tus

Labbe tells us, that *Achilleïs, Agyleïs, Phalareïs, Apsirteïs,* are pronounced commonly in four syllables, and *Nereïs, Orpheïs, Porteïs, Tereïs,* in three, with the penultimate syllable short in all; but that these words, when in verse, have generally the diphthong preserved in one syllable:

Eumenidum veluti demens videt agmina Pentheus.——VIRG.

He observes, however, that the Latin poets very frequently dissolved the diphthong into two syllables:

Naiadum cœtu, tantum non Orpheïs Hebrum
Pœnaque respectus, et nunc manet Orpheïs in te.

The best rule, therefore, that can be given to an English reader is, to pronounce words of this termination always with the vowels separated, except an English poet, in imitation of the Greeks, should preserve the diphthong: but, in the present word, I should prefer *I-dom′ e-neus* to *I-dom-e-ne′ us*, whether in verse or prose.

* See *Idomeneis.*

† *Imaus.*—All our prosodists make the penultimate syllable of this word short, and consequently accent it on the antepenultimate; but Milton, by a licence he was allowed to take, accents it on the penultimate syllable:

As when a vulture on *Imaïs* bred,
Whose snowy ridge the roving Tartar bounds.

In-da-thyr′ sus
In′ di-a
In-dig′ e-tes
In-dig′ e-ti (3)
In′ dus
I′no (1)
I-no′a (7)
I-no′ pus
I-no′ us
I-no′ res
In′ su-bres
In-ta-pher′nes
In-te-ram′ na
In-ter-ca′ ti-a (11)
In′ u-us
I-ny′ cus

I′ o (1)
I-ob′a-tes, and
Jo-ba′tes
I′ o-bes
Jo-cas′ ta
I-o-la′ i-a
I′ o-las, or
I-o-la′us
I-ol′chos
I′ o-le (1) (8)
I′ on
I-o′ne (8)
I-o′nes
I-o′ ni-a
I-o′ pas
I′o-pe, and

Jop′pa
I′o-phon
Jor-da′ nes
Jor-nan′des
I′os
Jo-se′ phus Fla′ vi-us
Jo-vi-a′ nus
Jo′ vi-an (Eng.)
Ip′ e-pæ
Iph-i-a-nas′ sa
Iph′ i-clus, or
Iph′ i-cles
I-phic′ ra-tes
I-phid′ a-mus
Iph-i-de-mi′ a
*Iph-i-ge-ni′ a

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* *Iphigenia.*—The antepenultimate syllable of this word had been in quiet possession of the accent for more than a century, till some Greeklings of late have attempted to place the stress on the penultimate in compliment to the original Ἰφιγένια. If we ask our innovators on what principles they pronounce this word with the accent on the *i*, they answer, because the *i* stands for the diphthong *ι*, which, being long, must necessarily have the accent on it: but it may be replied, this was indeed the case in the Latin language, but not in the Greek, where we find a thousand long penultimates without the accent. It is true, one of the vowels which composed a diphthong in Greek, when this diphthong was in the penultimate syllable, generally had an accent on it, but not invariably; for a long penultimate syllable did not always attract the accent in Greek as it did in Latin. An instance of this, among thousands, is that famous line of dactyls in Homer's Odyssey, expressing the tumbling down of the stone of Sisyphus:

Αὖτις ἔπειτα πέδονδε κυλίνδετο λᾶας ἀναιδής.—Odyss. b. 11.

Another striking instance of the same accentuation appears in the two first verses of the Iliad:

Μῆνιν ἄειδε θεὰ Πηληϊάδεω, Ἀχιλῆος
Οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκεν.

I know it may be said that the written accents we see on Greek words are of no kind of authority, and that we ought always to give accent to penultimate long quantity, as the Latins did. Not here to enter into a dispute about the authority of the written accents, the nature of the acute, and its connexion with quantity, which has divided the learned of Europe for so many years—till we have a clearer idea of the nature of the human voice, and the properties of speaking sounds, which alone can clear the difficulty—for the sake of uniformity, perhaps it were

*Iph-i-me-di'a	I-re'sus	I-sau'ri-cus
I-phim'e-don	I'ris	I-sau'rus
Iph-i-me-du'sa	I'rus	Is-che'ni-a (12)
I-phin'o-e (8)	Is'a-das	Is-cho-la'us
I-phin'o-us	I-sæ'a (7)	Is-com'a-chus
I'phis	I-sæ'us	Is-chop'o-lis
I-phit'i-on (11)	Is'a-mus	Is'ia (10)
Iph'i-tus	I-san'der	Is-de-ger'des
Iph'thi-me	I-sa'pis	Is-i-do'rus
Ip-se'a (29)	I'sar, and Is'a-ra	*Is'i-dore,* (Eng.)
I'ra (1) (7)	I'sar, and I-sæ'us	I'sis
I-re'ne	I-sar'chus (12)	Is'ma-rus, and
Ir-e-næ'us	I-sau'ri-a	Is'ma-ra

better to adopt the prevailing mode of pronouncing Greek proper names like the Latin, by making the quantity of the penultimate syllable the regulator of the accent, though contrary to the genius of Greek accentuation, which made the ultimate syllable its regulator; and if this syllable was long, the accent could never rise higher than the penultimate. Perhaps in language, as in laws, it is not of so much importance that the rules of either should be exactly right, as that they should be certainly and easily known;—so the object of attention in the present case is not so much what ought to be done, as what actually is done; and as pedantry will always be more pardonable than *illiteracy*, if we are in doubt about the prevalence of custom, it will always be safer to lean to the side of Greek or Latin than of our own language.

* *Iphimedia.*—This and the foregoing word have the accent on the same syllable, but for what reason cannot be easily conceived. That Iphigenia, having the diphthong *ei* in its penultimate syllable, should have the accent on that syllable, though not the soundest, is at least a plausible reason; but why should our prosodists give the same accent to the *i* in *Iphimeaia?* which coming from ἰφι and μαδίω, has no such pretensions. If they say it has the accent in the Greek word, it may be answered, this is not esteemed a sufficient reason for placing the accent in *Iphigenia*; besides, it is giving up the sheet-anchor of modern prosodists, the quantity, as the regulator of accent. We know it was an axiom in Greek prosody, that when the last syllable was long by nature, the accent could not rise beyond the penultimate; but we know too that this axiom is abandoned in *Demosthenes, Aristoteles,* and a thousand other words. The only reason therefore that remains for the penultimate accentuation of this word is, that this syllable is long in some of the best poets. Be it so. Let those who have more learning and leisure than I have find it out. In the interim, as this may perhaps be a long one, I must recur to my advice under the last word; though Ainsworth has, in my opinion, very properly left the penultimate syllable of both these words short, yet those who affect to be thought learned will always find their account in departing as far as possible from the analogy of their own language in favour of Greek and Latin.

Is-me′ne (3)
Is-me′ni-as
Is-men′i-des
Is-me′nus
I-soc′ra-tes
Is′sa (7)
Is′se (8)
Is′sus
Is′ter, and Is′trus
Ist′hmi-a
Ist′hmi-us
Ist′hmus
Is-ti-æ′o-tis
Is′tri-a
Is-trop′o-lis
I′sus
I-ta′lia (7)
It′a-ly, (Eng.)
I-tal′i-ca
I-tal′i-cus
It′a-lus
I-tar′gris
It′e-a (20)

I-tem′a-les
Ith′a-ca
I-thob′a-lus
I-tho′me
Ith-o-ma′i-a
I-tho′mus
Ith-y-phal′lus
I-to′ni-a (7)
I-to′nus
It-u-ræ′a
I-tu′rum
It′y-lus
It-y-ræ′i (3)
I′tys
Ju′ba
Ju-dæ′a
Ju-gan′tes
Ju-ga′ri-us
Ju-gur′tha
Ju′li-a (7)
Ju-li′a-des
Ju-li-a′nus
Ju′li-an, (Eng.)

Ju′li-i (4)
Ju-li-o-ma′gus
Ju-li-op′o-lis
Ju′lis
Ju′li-us Cæ′sar
I-u′lus
Ju′ni-a (7)
Ju′no
Ju-no-na′li-a
Ju-no′nes
Ju-no′ni-a
Ju-no′nis
Ju′pi-ter
Jus-ti′nus
Ju-tur′na
Ju-ve-na′lis
Ju′ve-nal, (Eng.)
Ju-ven′tas
Ju-ver′na, or
Hi-ber′ni-a
Ix-ib′a-tæ
Ix-i′on
Ix-i-on′i-des

LA LA LA

LA-AN′DER
La-ar′chus
Lab′a-ris
Lab′da
Lab′da-cus
Lab′da-lon
La′be-o
La-be′ri-us
La-bi′ci (4)

La-bi′cum
La-bi-e′nus
Lab-i-ne′tus
La-bo′bi-us
La-bob′ri-gi (3)
La-bo′tas
La-bra′de-us
Lab-y-rin′thus
La-cæ′na

Lac-e-dæ′mon
Lac-e-dæ-mo′ni-i
Lac-e-dæm′ones
Lac-e-de-mo′ni-ans, (Eng.)
La-cer′ta
Lach′a-res
La′ches (1) (12)
*Lach′e-sis

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* *Lachesis.*—*Clotho* and *Lachesis*, whose boundless sway,
With *Atropos* both men and gods obey.
COOKE's *Hesiod. Theog.* v. 335.

Lac'i-das
La-ci'des
La-cin'i-a
La-cin-i-en'ses
La-cin'i-um
Lac'mon
La'co (1)
La-cob'ri-ga
La-co'ni-a, and
La-con'i-ca
Lac'ra-tes
Lac'ri-nes
Lac-tan'ti-us (10)
Lac'ter
Lac'y-des
Lac'y-dus (24)
La'das
La'de (8)
La'des
La'don
Læ'laps
Læ'li-a
Læ-li-a'nus
Læ'li-us, C.
Læ'na and
Le-æ'na
Læ'ne-us
Læ'pa Mag'na
La-er'tes
La-er'ti-us Di-og'enes
Læ-stryg'o-nes
Læ'ta
Læ-to'ri-a
Læ'tus
Læ'vi (3)
Læ-vi'nus
La-ga'ri-a
La'gi-a (20)
Lag'i-des
La-cin'i-a
La'gus
La-gu'sa
La-gy'ra (6)
La-i'a-des (3)
La'i-as
La'is
La'i-us
Lal'a-ge
La-las'sis
Lam'a-chus
La-mal'mon
Lam-bra'ni (3)
Lam'brus
La'mi-a
La-mi'a-cumbel'lum
La'mi-æ
La'mi-as Æ'li-us
La-mi'rus
Lam'pe-do
Lam-pe'ti-a (10)
Lam'pe-to, and
Lam'pe-do
Lam'pe-us, and
Lam'pi-a
Lam'pon, Lam'pos, or Lam'pus
Lam-po-ne'a
Lam-po'ni-a, and
Lam-po'ni-um
Lam-po'ni-us
Lam-prid'i-us Æ'li-us
Lam'pro-cles
Lam'prus
Lamp'sa-cus, and
Lamp'sa-chum
Lamp-te'ria
Lam'pus
La'mus
Lam'y-rus
La-nas'sa
Lan'ce-a (10)
Lan'ci-a (10)
Lan'di-a
Lan'gi-a
Lan-go-bar'di (3)
La-nu'vi-um
La-o-bo'tas, or
Lab'o-tas
La-oc'o-on
La-od'a-mas
La-o-da'mi-a (30)
La-od'i-ce (8)
La-od-i-ce'a
La-od-i-ce'ne
La-od'o-chus
La-og'o-nus
La-og'o-ras
La-og'o-re (8)
*La-o-me-di'a (30)
La-om'e-don
La-om-e-don'te-us
La-om-e-don-ti'a-dæ
La-on'o-me (8)
La-on-o-me'ne
La-oth'o-e (8)
La'o-us
Lap'a-thus
Laph'ri-a
La-phys'ti-um
La-pid'e-i

* *Laomedia.*——Evagore, *Laomedia* join,
And thou Polynome, the num'rous line.
COOKE's *Hesiod. Theog.* v. 399.

See *Iphigenia.*

La-pid′ e-us
Lap′ i-thæ
Lap-i-thæ′ um
Lap′ i-tho
Lap′ i-thus
La′ ra, or La-ran′ da
La-ren′ ti-a, and
Lau-ren′ tia (10)
La′ res
Lar′ ga
Lar′ gus
La-ri′ des
La-ri′ na
La-ri′ num
La-ris′ sa
La-ris′ sus
La′ ri-us
Lar′ nos
La-ro′ ni-a
Lar′ ti-us Flo′ rus
Lar-to-læt′ a-mi
Lar′ væ
La-rym′ na
La-rys′ i-um (11)
Las′ si-a (10)
Las′ sus, or
La′ sus
Las′ the-nes
Las-the′ ni-a, or
*Las-the-ni-a
Lat′ a-gus
Lat-e-ra′ nus Plau′
tus
La-te′ ri-um
La-ti-a′ lis
La-she-a′ lis
La-ti-a′ ris
La-she-a′ ris
La-ti′ ni (3) (4)
La-tin′ i-us
La-ti′ nus
La′ ti-um
La′ she-um
La′ ti-us (10)
Lat′ mus
La-to′ i-a
La-to′ us
La-to′ is
La-to′ na
La-top′ o-lis
La′ tre-us
Lau-do′ ni-a
La-ver′ na
Lau-fel′ la
Lav-i-a′ na (7)
La-vin′ i-a
La vin′ i um, or
La-vi′ num
Lau′ ra
Lau′ re-a
Lau-ren-ta′ li-a
Lau-ren′ tes a′ gri
Lau-ren′ ti-a (10)
Lau-ren-ti′ ni (4)
Lau-ren′ tum
Lau-ren′ ti-us (10)
Lau′ ri-on
Lau′ ron
La′ us Pom-pe′ i-a
Lau′ sus
Lau′ ti-um (10)
Le′ a-des
Le-æ′ i (3)
Le-æ′ na
Le-an′ der
Le-an′ dre
Le-an′ dri-as
Le-ar′ chus (12)
Leb-a-de′ a
Leb′ e-dus, or
Leb′ e-dos
Le-be′ na
Le-bin′ thos, and
Le-byn′ thos
Le-chæ′ um
Lec′ y-thus (24)
Le′ da
Le-dæ′ a
Le′ dus
Le′ gi-o
Le′ i-tus (4)
Le′ laps
Lel′ e-ges
Le′ lex
Le-man′ nus
Lem′ nos
Le-mo′ vi-i (3)
Lem′ u-res
Le-mu′ ri-a, and
Le-mu-ra′ li-a
Le-næ′ us
Len′ tu-lus
Le′ o
Le-o-ca′ di-a
Le-o-co′ ri-on
Le-oc′ ra-tes
Le-od′ a-mas
Le-od′ o-cus
Le-og′ o-ras
Le′ on
Le-o′ na

* *Lasthenia.*—All the prosodists I have consulted, except Ainsworth, accent this word on the penultimate syllable; and though English analogy would prefer the accent on the antepenultimate, we must necessarily yield to such a decided superiority of votes for the penultimate in a word so little anglicised by use.—See *Iphigenia.*

*Le-on′ a-tus
Le-on′ i-das
Le-on′ ti-um, and
Le-on-ti′ni (4)
Le-on-to-ceph′ a-lus
Le-on′ton, or
Le-on-top′ o-lis
Le-on-tych′ i-des
Le′ os
Le-os′ the-nes
Le-o-tych′ i-des
Lep′ i-da
Lep′ i-dus
Le-phyr′ i-um
Le-pi′ nus
Le-pon′ ti-i (4)
Le′ pre-os
Le′ pri-um
Lep′ ti-nes
Lep′ tis
Le′ ri-a
Le-ri′ na
Ler′ na
Le′ ro
Le′ ros
Les′ bos
Les′ bus, or Les′ bos
Les′ ches (12)
Les-tryg′ o-nes
Le-ta′ num
Le-thæ′ us
Le′ the
Le′ tus
Le-va′ na (7)
Leu′ ca
Leu′ cas
Leu-ca′ tes
Leu-ca′ si-on (11)
Leu-cas′ pis
Leu′ ce
Leu′ ci (3)
Leu-cip′ pe
Leu-cip′ pi-des
Leu-cip′ pus
Leu′ co-la
Leu′ con
Leu-co′ ne (8)
Leu-co′ nes
Leu-con′ o-e
Leu-cop′ e-tra
Leu′ co-phrys
Leu-cop′ o-lis
Leu′ cos
Leu-co′ si-a (11)
Leu-co-syr′ i-i (4)
Leu-coth′ o-e, or
Leu-co′ the-a
Leuc′ tra
Leuc′ trum
Leu′ cus
Leu-cy-a′ ni as
Le-vi′ nus
Leu-tych′ i-des
Lex-o′ vi-i (4)
Li-ba′ ni us
Lib′ a-nus
Lib-en-ti′ na
Li′ ber
Lib′ e-ra (20)
Lib-er-a′ li-a
Liber′ tas
Li-be′ thra
Li-beth′ ri-des
Lib′ i-ci, Li-be′ ci-i
Lib-i-ti′ na
Li′ bo (1)
Li′ bon
Lib o-phœ-ni′ ces
Li′ bri (4)
Li-bur′ na
Li-bur′ ni-a
Li-bur′ ni-des
Li-bur′ num ma′ re
Li-bur′ nus
Libs
Lib′ y-a
Lib′ y-cum ma′ re
Lib′ y-cus, and
Li-bys′ tis
Li′ bys
Li-bys′ sa
Lic′ a-tes
Li′ cha
Li′ chas (1)
Li′ ches
Li-cin′ i-a
Li-cin′ i-us
Li-ci′ nus
Li-cym′ ni-us
Li′ de (18)
Li-ga′ ri-us
Li-ge′ a
Li′ ger
Li′ ger, or Lig′ e-ris
Lig′ o-ras

* *Leonatus.*—In the accentuation of this word I have followed Labbe and Lempriere: the former of whom says—Quanquam de hac voce amplius cogitandum cum eruditis viris existimem—Till, then, these learned men have considered this word, I think we may be allowed to consider it as formed from the Latin *leo* and *natus* lion-born, and as the *a* in *natus* is long, no shadow of reason can be given why it should not have the accent. This is the accentuation constantly given to it in the play of Cymbeline, and is in my opinion the best.

Lig′ u-res
Li-gu′ ri-a
Lig-u-ri′ nus
Li′ gus (18)
Lig′ y-es
Li-gyr′ gum
Li-læ′ a
Lil-y-bæ′ um
Li-mæ′ a
Li-me′ ni-a
Lim′ næ
Lim-næ′ um
Lim-na-tid′ i-a
Lim-ni′ a-ce
Lim-ni-o′ tæ
Lim-no′ ni-a
Li′ mon
Lin-ca′ si-i (4)
Lin′ dus
Lin′ go-nes
Lin-ter′ na pa′ lus
Lin-ter′ num
Li′ nus
Li′ o-des
Lip′ a-ra
Lip′ a-ris
Liph′ lum
Lip-o-do′ rus
Li-quen′ ti-a
Lir-cæ′ us
Li-ri′ o-pe
Li′ ris
Li-sin′ i-as
Lis′ son
Lis′ sus
Lis′ ta
Lit′ a-brum
Lit′ a-na
Li-tav′ i-cus
Li-ter′ num
Lith-o-bo′ li a
Li′ thrus
Li-tu′ bi-um
Lit-y-er′ sas
Liv′ i-a Dru-sil′ la
Liv-i-ne′ i-us
Li-vil′ la
Li′ vi-us
Liv′ y, (Eng.)
Lo′ bon
Lo′ ce-us (10)
Lo′ cha
Lo′ chi-as
Lo′ cri
Lo′ cris
Lo-cus′ ta
Lo-cu′ ti-us (10)
Lol′ li-a Pau-li′ na
Lol-li-a′ nus
Lol′ li-us
Lon-di′ num
Lon′ don, (Eng.)
Lon-ga-re′ nus
Lon-gim′ a-nus
Lon-gi′ nus
Lon-go-bar′ di
Lon′ gu-la
Lon-gun′ ti-ca
Lor′ di (3)
Lor′ y-ma
Lo′ tis, or Lo′ tos
Lo-toph′ a-gi (3)
Lo′ us, and A′ o-us
Lu′ a (7)
Lu′ ca
Lu′ ca-gus (20)
Lu-ca′ ni (3)
Lu-ca′ ni-a
Lu-ca′ ni-us
Lu-ca′ nus
Lu′ can, (Eng.)
Lu-ca′ ri-a, or
Lu-ce′ ri a
Luc-ce′ i-us
Lu′ ce-res
Lu-ce′ ri-a
Lu-ce′ ti-us (10)
Lu-ci-a′ nus
Lu′ ci-an, (Eng.)
Lu′ci-fer
Lu-cil′ i-us
Lu-cil′ la
Lu-ci′ na
*Lu′ ci-a
Lu′ ci-us (10)
Lu-cre′ ti-a (10)
Lu-cret′ i-lis
Lu-cre′ ti-us (10)
Lu-cri′ num
Lu-cri′ nus
Luc-ta′ ti-us (10)
Lu-cul′ le-a
Lu-cul′ lus
Lu′ cu-mo (20)
Lu′ cus

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* *Lucia.*—Labbe cries out loudly against those who accent this word on the penultimate, which, as a Latin word, ought to have the accent on the antepenultimate syllable. If once, says he, we break through rules, why should we not pronounce *Ammia, Anastasia, Cecilia, Leocadia, Natalia,* &c. with the accent on the penultimate, likewise?—This ought to be a warning against our pronouncing the West-India island *St. Lu′cia* as we sometimes hear it—*St. Luci′ a.*

Lug-du′num
Lu′na (7)
Lu′pa
*Lu-per′cal
Lu-per-ca′li-a
Lu-per′ci (3)
Lu-per′cus
Lu′pi-as, or Lu′pi-a
Lu′pus
Lu-si-ta′ni-a
Lu-so′nes
Lus′tri-cus
Lu-ta′ti-us
Lu-te′ri-us
Lu-te′ti-a (10)
Lu-to′ri-us
Ly-æ′us
Ly′bas
Lyb′y-a, or
Ly-bis′sa
Lyc′a-bas
Lyc-a-be′tus
Ly-cæ′a
Ly-cæ′um
Ly-cæ′us
Ly-cam′bes
Ly-ca′on
Lyc-a-o′ni-a
Ly′cas
Ly-cas′te
Ly-cas′tum
Ly-cas′tus

Ly′ce (8)
Ly′ces
Ly-ce′um
Lych-ni′des
Lyc′i-a (10)
Lyc′i-das
Ly-cim′na
Ly-cim′ni-a
Ly-cis′cus
Lyc′i-us (10)
Lyc-o-me′des (20)
Ly′con
Ly-co′ne (8)
Lyc′o-phron
Ly-cop′o-lis
Ly-co′pus
Ly-co′ri-as
Ly-co′ris
Ly-cor′mas
Ly-cor′tas
Lyc-o-su′ra
Lyc′tus
Ly-cur′gi-des
Ly-cur′gus
Ly′cus
Ly′de (8)
Lyd′i-a
Lyd′i-as
Lyd′i-us
Ly′dus
Lyg′da-mis, or
Lyg′da-mus

Lyg′i-i (4)
Ly′gus
Ly-mi′ræ
Ly′max
Lyn-ci′des
Lyn-ces′tæ
Lyn-ces′tes
Lyn-ces′ti-us
Lyn-ce′us
Lyn′cus, Lyn-cæ′us,
or Lynx
Lyn-ci′dæ
Lyr′cæ
Lyr-cæ′us
Lyr-ce′a
Lyr′cus
Lyr-nes′sus
Ly-san′der
Ly-san′dra
Ly-sa′ni-as
Ly′se (8)
Ly-si′a-des
Lys-i-a-nas′sa
Ly-si′a-nax
Lys′i-as (11)
Lys′i-cles
Ly-sid′i-ce
Ly-sim′a-che
Lys-i-ma′chi-a
Ly-sim′a-chus
Lys-i-mach′i-des
Lys-i-me′li-a

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* *Lupercal.*—This word is so little interwoven with our language, that it ought to have its true Latin accent on the penultimate syllable. But wherever the antepenultimate accent is adopted in verse, as in Shakspeare's Julius Cæsar, where Antony says,

> You all did see that on the *Lu′percal*
> I thrice presented him a kingly crown——

we ought to preserve it.—Mr. Barry, the actor, who was informed by some scholar of the Latin pronunciation of this word, adopted it in this place, and pronounced it *Luper′cal*, which grated every ear that heard him.

Ly-sin′ o-e (8)
Ly-sip′ pe
Ly-sip′ pus

Ly′ sis
Ly-sis′ tra-tus
Ly-sith′ o-us

Ly′ so
Ly-tæ′ a
Ly-za′ ni-as

MÆ MA MA

MA′ CÆ
Ma′ car
Ma-ca′ re-us
Ma-ca′ ri-a
Mac′ a-ris
Ma-ced′ nus
Mac′ e-do
Mac-e-do′ ni-a
Mac-e-don′ i-cus (30)
Ma-cel′ la
Ma′ cer Æ-myl′ i-us
Ma-chæ′ ra
Ma-chan′ i-das
Ma-cha′ on
Ma′ cra
Mac-ri-a′ nus
Ma-cri′ nus, M
Ma′ cro
Ma-cro′ bi-i (4)
Ma-cro′ bi-us
Mac′ ro-chir
Ma-cro′ nes
Mac-to′ ri-um
Mac-u-lo′ nus
Ma-de′ tes
Mad′ y-es
Ma-des′ tes
Mæ-an′ der
Mæ-an′ dri-a
Mæ-ce′ nas
Mæ′ di (3)
Mæ′ li-us

Mæm-ac-te′ ri-a
Mæn′ a-des
Mæn′ a-la
Mæn′ a-lus
Mæ′ ni-us
Mæ′ non
Mæ-o′ ni-a
Mæ-on′ i-dæ
Mæ-on′ i-des
Mœ′ o-nis
Mæ-o′ tæ
Mæ-o′ tis Pa′ lus
Mæ′ si-a Syl′ va (11)
Mæ′ vi-a
Mæ′ vi-us
Ma′ gas
Ma-gel′ la
Mag′ e-tæ
Ma′ gi
Ma′ gi-us
Mag′ na Græ′ ci-a
Mag-nen′ ti-us (10)
Mag′ nes
Mag-ne′ si-a (11)
Ma′ go
Ma′ gon
Mag-on-ti′ a-cum
Ma′ gus
Ma-her′ bal
Ma′ i-a
Ma-jes′ tas
Ma-jo-ri-a′ nus

Ma-jor′ ca
Ma′ la For-tu′ na
Mal′ a-cha
Ma-le′ a
Mal′ ho, or
Ma′ tho
Ma′ li-a
Ma′ li-i (4)
Ma′ lis
Mal′ le-a, or Mal′ li-a.
Mal′ li-us
Mal′ los
Mal-thi′ nus
Mal-va′ na
Ma-ma′ us
Ma-mer′ cus
Ma-mer′ thes
Mam-er-ti′ na
Mam-er-ti′ ni (4) (3)
Ma-mil′ i-a
Ma-mil′ i-i (4)
Ma-mil′ i-us
Mam-mæ′ a
Ma-mu′ ri-us
Ma-mur′ ra
Ma-nas′ ta-bal
Man-ci′ nus
Man-da′ ne (8)
Man-da′ nes
Man-de′ la
Man-do′ ni-us
Man′ dro-cles

Man-droc'li-das
Man' dron
Man-du' bi-'i (4)
Man-du-bra' ti-us
Ma' nes
Ma-ne' tho
Ma' ni-a
Ma-nil' i-a
Ma-nil' i-us
Man' i-mi (4)
Man' li-a
Man' li-us Tor-qua' tus
Man' nus
Man-sue' tus
Man-ti-ne' a
Man-ti-ne' us
Man' ti-us (10)
Man' to
Man' tu-a
Mar-a-can' da
Mar' a-tha
Mar' a-thon
Mar' a-thos
Mar-cel' la
Mar-cel-li' nus Ammi-a' nus
Mar-cel' lus
Mar' ci-a (10)
Mar-ci-a' na
Mar-she-a' na
Mar-ci-a-nop' o-lis
Mar-ci-a' nus (10)
Mar' ci-us Sa-bi' nus
Mar-co-man' ni
Mar' cus
Mar' di (3)
Mar' di-a
Mar-do' ni-us
Mar' dus
Mar-e-o' tis
Mar-gin' i-a, and Mar-gi-a' ni-a
Mar-gi' tes
*Ma-ri' a or Ma'ri-a
Ma-ri' a-ba
Ma-ri-am' ne
Ma-ri-a' næ Fos' sæ
Ma-ri-an-dy' num
Ma-ri-a' nus
Ma-ri' ca
Ma-ri' ci (3)
Mar' i-cus
Ma-ri' na
Ma-ri' nus
Ma' ry-on
Ma' ris
Ma-ris' sa
Mar' i-sus
Ma-ri' ta
Ma' ri-us
Mar' ma-cus
Mar-ma-ren' ses
Mar-mar' i-ca
Mar-mar' i-dæ
Mar-ma' ri-on
Ma' ro (1)
Mar-o-bud' u-i (3)
Ma' ron
Mar-o-ne' a
Mar-pe' si-a (10)
Mar-pes' sa
Mar-pe' sus
Mar' res
Mar-ru' vi-um, or Mar-ru' bi-um
Mars
Mar' sa-la
Mar-sæ' us
Mar' se (8)
Mar' si (3)
Mar-sig' ni (3)
Mar-sy' a-ba
Mar' tha
Mar' ti-a (10)
Mar' she-a
Mar-ti-a' lis
Mar' ti-al (Eng.)
Mar-ti-a' nus
Mar-ti' na
Mar-tin-i-a' nus
Mar' ti-us (10)
Ma-rul' lus
Mas-æ-syl' i-i (4)
Mas-i-nis' sa
Mas' sa
Mas' sa-ga
Mas-sag' e-tæ
Mas-sa' na (7)
Mas-sa' ni (3)
Mas' si-cus
Mas-sil' i-a (7)
Mas-sy' la
Ma-su' ri-us
Ma' tho
Ma-ti-e' nĭ
Ma-ti' nus
Ma-tis' co
Ma-tra' li-a
Ma-tro' na
Mat-ro-na' li-a
Mat-ti' a-ci (3)
Ma-tu' ta
Ma' vors

* *Maria.*—This word, says Labbe, derived from the Hebrew, has the accent on the second syllable; but when a Latin word, the feminine of *Marius*, it has the accent on the first.

Ma-vor′ ti-a (10)
Mau′ ri (3)
Mau-ri-ta′ ni-a
Mau′ rus
Mau-ru′ si-i (4) (11)
Mau-so′ las
Max-en′ ti-us (10)
Max-im-i-a′ nus
Max-i-mil-i-a′ na
Max-i-mi′ nus
Max′ i-min, (Eng.)
Max′ i-mus
Maz′ a-ca
Ma-za′ ces
Ma-zæ′ us
Ma-za′ res
Maz′ e-ras
Ma-zi′ ces, and
Ma-zy′ ges
Me-cha′ ne-us
Me-cœ′ nas, or
Me-cæ′ nas
Me-cis′ te-us
Mec′ ri-da
Me-de′ a
Me-des-i-cas′ te. (8)
Me′ di-a (7)
Me′ di-as
Med′ i-cus
Me-di-o-ma-tri′ ces
Me-di-o-ma-tri′ ci
Me-di-ox′ u-mi
Med-i-tri′ na
Me-do′ a-cus, or
Me-du′ a-cus
Med-o-bith′ y-ni
Me-dob′ ri-ga
Me′ don
Me-don′ ti-as (10)
Med-u-a′ na
Med-ul-li′ na
Me′ dus
Me-du′ sa
Me-gab′ i-zi
Meg-a-by′ zus
Meg′ a-cles
Me-gac′ li-des
Me-gæ′ ra
Me-ga′ le-as
Meg-a-le′ si-a (11)
Me-ga′ li-a
Meg-a-lop′ o-lis
Meg-a-me′ de (8)
Meg-a-ni′ ra
Meg-a-pen′ thes
*Meg′ a-ra
†Meg-a-re′ us
Meg′ a-ris
Me-gar′ sus
Me-gas′ the-nes
Me′ ges
Me-gil′ la
Me-gis′ ta
Me′ la Pom-po′ ni-us
Me-gis′ ti-a
Me-læ′ næ
Me-lam′ pus
Mel-anch-læ′ ni
Me-lan′ chrus
Mel′ a-ne
Me-la′ ne-us
Me-lan′ i-da
Me-la′ ni-on
Mel-a-nip′ pe
Mel-a-nip′ pi-des
Mel-a-nip′ pus
Mel-a-no′ pus
Mel-a-nos′ y-ri
Me-lan′ thi-i (4)
Me-lan′ thi-us
Me-lan′ tho
Me-lan′ thus
Me′ las
Mel-e-a′ ger
Mel-e-ag′ ri-des
Me′ le-san′ der
Me′ les
Mel′ e-se
Mel-e-sig′ e-nes, or
Mel-e-sig′ e-na
Me′ li-a
Mel-i-bœ′ us
Mel-i-cer′ ta
Mel-i-gu′ nis
Me-li′ na
Me-li′ sa (7)
Me-lis′ sa
Me-lis′ sus
Mel′ i-ta
Mel′ i-te
Mel-i-te′ ne
Mel′ i-tus, Accuser
of Socrates
Me′ li-us
Mel-ix-an′ drus

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* *Megara.*—I have in this word followed Labbe, Ainsworth, Gouldman, and Holyoke, by adopting the antepenultimate accent in opposition to Lempriere, who accents the penultimate syllable.

† *Megareus.*—Labbe pronounces this word in four syllables, when a noun substantive; but Ainsworth marks it as a trisyllable, when a proper name; and in my opinion incorrectly.—*See Idomeneus.*

*Me-lob′ o-sis
Me′ lon
Me′ los
Mel′ pi-a
Mel-pom′ e-ne (8)
Me-mac′ e-ni
Mem′ mi-a
Mem′ mi-us
Mem′ non
Mem′ phis
Mem-phi′ tis
Me′ na, or Me′ nes
Me-nal′ cas
Me-nal′ ci-das
Men-a-lip′ pe
Men-a-lip′ pus
Me-nan′ der
Me-na′ pi-i (4)
Men′ a-pis
Me′ nas
Men-che′ res (12)
Men′ des
Me-nec′ les
Men-e-cli′ des
Me-nec′ ra-tes
Men-e-de′ mus
Me-neg′ e-tas
Men-e-la′ i-a
Men-e-la′ us
Me-ne′ ni-us
A-grip′ pa
Men′ e-phron
Me′ nes
Me-nes′ the-us, or Mnes′ the-us [13]
Me-nes′ teus, or Men-es-the′ i Por′ tus
Me-nes′ thi-us
Men′ e-tas
Me-nip′ pa
Me-nip′ pi-des
Me-nip′ pus
Me′ ni-us
Men′ nis
Me-nod′ o-tus
Me-nœ′ ce-us (10)
Me-nœ′ tes
Me-nœ′ ti-us (10)
Me′ non
Me-noph′ i-lus
Men′ ta, or Min′ the
Men′ tes
Men-tis′ sa
Men′ to
Men′ tor
Me-nyl′ lus
Me′ ra
Me′ ra, or Mœ′ ra
Mer-cu′ ri-us
Mer′ cu-ry (Eng.)
Me-ri′ o-nes
Mer′ me-rus
Merm′ na-dæ
Mer′ o-e (8)
Mer′ o-pe (8)
Me′ rops
Me′ ros
Mer′ u-la
Me-sab′ a-tes
Me-sa′ bi-us
Me-sa′ pi-a
Me-sau′ bi-us
Me-sem′ bri-a
Me-se′ ne
Mes-o-me′ des
Mes-o-po-ta′ mi-a
Mes-sa′ la
Mes-sa-li′ na (3)
Mes-sa-li′ nus
Mes-sa′ na (7)
Mes-sa′ pi-a
Mes′ sa-tis
Mes′ se (3)
Mes-se′ is (5)
Mes-se′ ne, or
Mes-se′ na
Mes-se′ ni-a
Mes′ tor
Me-su′ la
Met′ a-bus
Met-a-git′ ni-a
Met-a-ni′ ra
Met-a-pon′ tum
Met-a-pon′ tus
Me-tau′ rus
Me-tel′ la
Me-tel′ li (3)
Me-thar′ ma
Me-thi′ on (29]
Me-tho′ di-us
Me-tho′ ne (8)
Me-thyd′ ri-um
Me-thym′ na
Me-ti-a-du′ sa (21)
Me-til′ i-a
Me-til′ i-i (4)
Me-til′ i-us
Me-ti′ o-chus
Me′ ti-on (11)
Me′ tis
Me-tis′ cus
Me′ ti-us (10)
Me-tu′ ci-a (10)

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* *Melobosis.*—In this word I have given the preference to the antepenultimate accent, with Labbe, Gouldman, and Holyoke; though the penultimate, which Lempriere has adopted, is more agreeable to the ear.

Me'ton
Met'o-pe (8)
Me'tra
Me-tro' bi-us
Met'ro-cles
Met-ro-do' rus
Me-troph' a-nes
Me-trop'o-lis
Met' ti-us (10)
Me-va' ni-a
Me' vi-us
Me-zen' ti-us (10)
Mi-ce' a
Mi-cip' sa
Mic' y-thus (24)
Mi' das
Mi-de' a of Argos
Mid' e-a of Bœotia
Mi-la'ni-on
Mi-le' si-i (4) (11)
Mi-le' si-us (10)
Mi-le' ti-a (10)
Mi-le' ti-um (10)
Mi-le' tus
Mil' i-as
Mil' i-chus (12)
Mi-li' nus
Mil-i-o' ni-a
Mi' lo
Mi-lo' ni-us
Mil-ti' a-des
Mil' to
Mil' vi-us
Mil' y-as
Mi-mal' lo-nes
Mi' mas
Mim-ner' mus
Min' ci-us (10)
Min' da-rus
Mi-ne' i-des
Mi-ner' va
Min-er-va' li-a
Min' i-o
Min-næ' i (3)
Mi-no' a
Mi-no' is
Mi' nos
Min-o-tau' rus
Min' the
Min-tur' næ
Mi-nu' ti-a (10)
Mi-nu' ti-us (10)
Min' y-æ (6)
Min' y-as
Min' y-cus
Mi-ny' i-a (6)
Min' y-tus
Mir' a-ces
Mi-se' num
Mi-se' nus
Mi-sith' e-us
Mi' thras
Mith-ra-da' tes
Mi-thre' nes
Mith-ri-da' tes
Mith-ri-da' tis
Mith-ro-bar-za' nes
Mit-y-le' ne, and
Mit-y-le' næ
Mi' tys
Miz-æ' i
Mna-sal' ces (13)
Na-sal' ces
Mna' si-as (11)
Mnas' i-cles
Mna-sip' pi-das
Mna-sip' pus
Mna-sith' e-us
Mna' son (13)
Mna-syr' i-um
Mne' mon
Mne-mos' y-ne (3)
Mne-sar' chus
Mne-sid' a-mus
Mnes-i-la' us
Mne-sim' a-che
Mne-sim' a-chus
Mnes' ter
Mnes' the-us (13)
Mnes' ti-a
Mnes' tra
Mne' vis
Mo-a-pher' nes
Mo' di-a
Mœ' ci-a (5) (10)
Mœ' nus
Mœ-rag' e-tes
Mœ' ris
Mœ' di
Mœ' on
Mœ-on' i-des
Mœ' ra
Mœ' si-a
Mo-gy' ni
Mo-le' i-a
Mo-li' o-ne
Mo' lo
Mo-lœ' is
Mo-lor' chus (12)
Mo-los' si (3)
Mo-los' si-a, or
Mo-los' sis
Mo-los' sus
Mol-pa' di-a
Mol' pus
Mo' lus
Mo-lyc' ri-on
Mo-mem' phis
Mo' mus
Mo' na
Mo-næ' ses
Mo-ne' sus
Mo-ne' ta
Mon' i-ma
Mon' i-mus
Mon' o-dus
Mo-noe' cus
Mo-no' le-us
Mo-noph' i-lus

Mon-ta′nus
Mo-noph′a-ge
Mon′y-chus (6) (12)
Mon′y-mus
Mo′phis
Mop′si-um (10)
Mop-so′pi-a
Mop′sus
Mor-gan′ti-um (10)
Mor′i-ni
Mor-i-tas′gus
Mo′ri-us
Mor′phe-us
Mors
Mo′rys
Mo′sa
Mos′chi (3) (12)
Mos′chi-on
Mos′chus
Mo-sel′la
Mo′ses
Mo-sych′lus
Mos-y-næ′ci (3)
Mo-tho′ne
Mo-ty′a
Mu-ci-a′nus
Mu′cius (10)
Mu′cræ

Mul′ci-ber
*Mu-lu′cha
Mul′vi-us Pons
Mum′mi-us
Mu-na′ti-us (10)
Mun′da
Mu-ni′tus
Mu-nych′i-æ (4)
Mu-ræ′na
Mur′cus
Mu-re′tus
Mur-gan′ti-a (10)
Mur-rhe′nus
Mur′ti-a (10)
Mus
Mu′sa An-to′ni-us
Mu′sæ
Mu-sæ′us
Mu-so′ni-us Ru′fus
Mus-te′la
Mu-thul′lus
Mu′ti-a (10)
Mu-til′i-a
†Mu′ti-na
Mu-ti′nes
Mu-ti′nus
Mu′ti-us (10)
Mu-tu′nus, or

Mu-tus′cæ
My-ag′rus, or
My′o-des
†Myc′a-le
Myc-a-les′sus
My-ce′næ
Myc-e-ri′nus
Myc-i-ber′na
Myc′i-thus
My′con
†Myc′o-ne
My′don
My-e′nus
My-ec′pho-ris
Myg′don
Myg-do′ni-a
Myg′do-nus
My-las′sa
My′les
My′le, or My′las
My-lit′ta
Myn′dus
My′nes
Myn′i-æ (4)
My-o′ni-a
Myr-ci′nus
My-ri′cus
‡My-ri′nus

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* *Mulucha.*—This word is accented on the antepenultimate syllable by Labbe, Lempriere, and Ainsworth; and on the penultimate by Gouldman and Holyoke. Labbe, indeed, says *ut volueris*; and I shall certainly avail myself of this permission to place the accent on the penultimate; for when this syllable ends with *u*, the English have a strong propensity to place the accent on it, even in opposition to etymology, as in the word *Arbutus*.

† *Mycale* and *Myeone.*—An English ear seems to have a strong predilection for the penultimate accent on these words; but all our prosodists accent them on the antepenultimate. The same may be observed of *Mutina.*—See note on *Orynx.*

‡ *Myrinus.*—Labbe is the only prosodist I have met with who accents this word on the antepenultimate syllable; and as this accentuation is so contrary to analogy, I have followed Lempriere, Ainsworth, Gouldman, and Holyoke, with the accent on the penultimate.—See the word in the *Terminational Vocabulary.*

My ri′na
Myr′i-œ
Myr-mec′i-des
Myr-mid′o-nes
My-ro′nus
My-ro-ni-a′nus
My-ron′i-des
Myr′rha
Myr′si-lus
Myr′si-nus, a City
My-stal′i-des
Myr′sus
Myr′te-a Venus
Myr-te′a, a City
Myr′ti-lus
Myr-to′um Ma′re
Myr-tun′ti-um (10)
Myr-tu′sa
My-scel′lus
Myr′tis
Myr′ta-le
Myr-to′us
Mys′tes
Mys′i-a (11)
My-so-ma-ced′o-nes
My′son
Myth′e-cus
Myt-i-le′ne
My′us

NA NA NE

NAB-AR-ZA′NES
Nab-a-thæ′a
Na′bis
Na-dag′a-ra
Næ′ni-a
Næ′vi-us
Næv′o-lus
Na-har′va-li (3)
Nai′a-des
Na′is
Na-pæ′æ
Naph′i-lus
Nar
Nar′bo
Nar-bo-nen′sis
Nar-cæ′us
Nar-cis′sus
Nar′ga-ra
Na-ris′ci (3)
Nar′ni-a, or Nar′na
Nar-the′cis
Na-ryc′i-a (10)
Nar′ses
Nas-a-mo′nes
Nas′ci-o, or Na′tio
Nas′i-ca
Na-sid-i-e′nus
Na-sid′i-us
Na′so
Nas′sus, or Na′sus
Nas′u-a (10)
Na-ta′lis
Nat′ta
Na-ta′li-a
Na′va
Nau′co-lus
Nau′cles
Nau′cra-tes
Nau′cra-tis
Na′vi-us Ac′ti-us
Nau′lo-chus
Nau-pac′tus, or
Nau-pac′tum
Nau′pli-a
Nau′pli-us
Nau′ra
Nau-sic′a-æ
Nau′si-cles
Nau-sim′e-nes
Nau-sith′o-e
Nau-sith′o-us
Nau′tes (17)
Nax′os
Ne-æ′ra
Ne-æ′thus
Ne-al′ces
Ne-al′i-ces
Ne-an′thes
Ne-ap′o-lis
Ne-ar′chus
Ne-bro′des
Ne-broph′o-nos
Ne′chos
Nec-ta-ne′bus, and
Nec-tan′a-bis
Ne-cys′i-a (10)
Ne′is
Ne′le-us
Ne′lo
Ne-mæ′a
Ne-me′a
Ne-me-si-a′nus (21)
Nem′e-sis
Ne-me′si-us (10)
Nem-o-ra′li-a

Nem′e-tes
Ne-me′us
*Ne-o-bu′le
Ne-o-cæs-a-re′a
Ne-och′a-bis
Ne′o-cles
Ne-og′e-nes
Ne-om′o-ris
Ne′on
Ne-on-ti′chos (12)
Ne-op-tol′e-mus
†Ne′o-ris
Ne′pe
Ne-pha′li-a
Neph′ele
Neph-er-i′tes
Ne′phus
Ne′pi-a
Ne′pos
Ne-po-ti-a′nus (12)
Nep′thys
Nep-tu′ni-a
Nep-tu′ni-um
Nep-tu′ni-us
Nep-tu′nus
Nep′tune, (Eng.)
Ne-re′i-des
Ne′re-ids, (Eng.)

Ne re′i-us
‡Ne′re-us
Ne-ri′ne
Ner′i phus
Ner′i-tos
Ne′ri-us
Ne′ro
Ne-ro′ni-a
Ner-to-brig′i-a
Ner′va Coc-ce′i-us
Ner′vi-i (3)
Ner′u-lum
Ne-sæ′a
Ne-sim′a-chus (12)
Ne-si-o′pe
Ne-she-o′pe
Ne-so′pe
Ne′sis
Nes′sus
Nes′to-cles
Nes′tor
Nes-to′ri-us
Nes′tus, or Nes′sus
Ne′tum
Ne′u-ri
Ni-cæ′a
Ni-cag′o-ras
Ni-can′der

Ni ca′nor
Ni-car′chus
Nic-ar-thi′des
Ni-ca′tor
Ni′ce (8)
Nic-e-pho′ri-um
Nic-e-pho′ri-us
Ni-ceph′orus
Nic-er-a′tus
Ni-ce′tas
Nic-e-te′ri-a
Nic′i-a (10)
Nic′i-as (10)
Ni-cip′pe
Ni-cip′pus
Ni′co
Ni-coch′a-res
Nic′o-cles
Ni-coc′ra-tes
Ni-co′cre-on
Nic-o-de′mus
Nic-o-do′rus
Ni-cod′ro-mus
Nic-o-la′us
Ni-com′a-cha
Ni-com′a-chus
Nic-o-me′des
Nic-o-me′di-a

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* *Neobule.*—Labbe, Ainsworth, Gouldman, Littleton, and Holyoke, give this word the penultimate accent, and therefore I have preferred it to the antepenultimate accent given it by Lempriere; not only from the number of authorities in its favour, but from its being more agreeable to analogy.

† *Neoris.*—The authorities are nearly equally balanced between the penultimate and antepenultimate accent; and therefore I may say, as Labbe sometimes does, *ut volueris;* but I am inclined rather to the antepenultimate accent as more agreeable to analogy, though I think the penultimate more agreeable to the ear.

‡ *Nereus.*—Old *Nereus* to the sea was born of earth——
Nereus who claims the precedence in birth
To their descendants; him old god they call,
Because sincere and affable to all.
COOKE'S *Hesiod. Theog.* v. 357.

Ni′con
Ni-co′ni-a
Nic′o-phron
Ni-cop′o-lis
Ni-cos′tra-ta
Ni-cos′tra-tus
Nic-o-te′le-a
Ni-cot′e-les
Ni′ger
Ni-gid′i-us Fig′u-lus
Ni-gri′tæ
Ni′le-us
Ni′lus
Nin′ni-us
Nin′i-as
Ni′nus
Nin′y-as
Ni′o-be
Ni-phæ′us
Ni-pha′tes
Ni′phe
Nir′e-us
Ni′sa
Ni-sæ′a
Ni-se′i-a
Ni-sæ′e
Nis′i-bis
Ni′sus
Ni-sy′ros
Ni-te′tis
Ni-to′cris
Nit′ri-a
No′as
Noc′mon
Noc-ti-lu′ca
No′la
Nom-en-ta′nus
Nom′a-des
No′mæ
No-men′tum
No′mi-i (3)
No′mi-us
*No-na′cris
No′ni-us
Non′ni-us
No′pia, or Cno′pi-a
No′ra
No′rax
Nor′ba
Nor-ba′nus, C.
Nor′i-cum
Nor-thip′pus
Nor′ti-a (10)
No′thus
No′nus
No′ti-um (10)
No′tus
No-va′tus
No-vi-o-du′num
No-vi-om′a-gum
No′vi-us Pris′cus
Non′nus
Nox
Nu-ce′ri-a
Nu-ith′o-nes
Nu′ma Pom-pil′i-us
Nu-ma′na
Nu-man′ti-a
Nu-man-ti′na
Nu-ma′nus Rem′u-lus
Nu′me-nes
Nu-me′ni-a, or Ne-o-me′ni-a
Nu-me′ni-us
Nu-me-ri-a′nus
Nu-me′ri-us
†Nu-mi′cus
Nu′mi-da
Nu-mid′i-a
Nu-mid′i-us
Nu′mi-tor
Nu-mi-to′ri-us
Nu-mo′ni-us
Nun-co′re-us
‡Nun′di-na
Nun′di-næ
Nur′sæ
Nur′sci-a
Nur′si-a (19)
Nu′tri-a

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* *Nonacris.*—Labbe, Ainsworth, Gouldman, and Holyoke, give this word the antepenultimate accent; but Lempriere, Littleton, and the Graduses, place the accent, more agreeably to analogy, on the penultimate.

† *Numicus.* ——————— Our fleet Apollo sends
Where Tuscan Tyber rolls with rapid force,
And where *Numicus* opes his holy source.———DRYDEN.

‡ *Nundina.*—Lempriere places the accent on the penultimate syllable of this word; but Labbe, Gouldman, and Holyoke, on the antepenultimate. Ainsworth marks it in the same manner among the appellatives, nor can there be any doubt of its propriety.

Nyc-te′ is
Nyc-te′ li-us
Nyc′ te-us
Nyc-tim′ e-ne
Nyc′ ti-mus
Nym-bæ′ um
Nym′ phæ
Nymphs, (Eng.)

Nym-phæ′ um
Nym-phæ′ us
Nym-phid′ i-us
Nym′ phis
Nym-pho-do′ rus
Nym-pho-lep′ tes
Nym′ phon
Nyp′ si-us

Ny′ sa, or Nys′ sa
Ny-sæ′ us
Ny′ sas
Ny-se′ i-us
Ny-si′ a-des
Ny-sig′ e-na
Ny-si′ ros
Nys′ sa

OC OD OE

O′ A-RUS
O-ar′ ses
O′ a-sis
O-ax′ es
O-ax′ us
Ob-ul-tro′ ni-us
O-ca′ le-a, or
O-ca′ li-a
*O-ce′ a-na
O-ce-an′ i-des, and
O-ce-an-it′ i-des
O-ce′ a-nus
O-ce′ i-a
O-cel′ lus
O-ce′ lum
O′ cha
O-che′si-us (11)
O′ chus (12)

Oc′ nus
O-cric′ u-lum
O-crid′ i-on
O-cris′ i-a
Oc-ta-cil′ li-us
Oc-ta′ vi-a
Oc-ta-vi-a′ nus
Oc-ta′ vi-us
Oc-tol′ o-phum
O-cy′ a-lus
O-cyp′ e-te (8)
O-cyr′ o-e
Od-e-na′ tus
O-des′ sus
O-di′ nus
O-di′ tes
Od-o-a′ cer
Od-o-man′ ti (3)

Od′ o-nes
Od′ ry-sæ
O-dys′ se-a
Od′ ys-sey, (Eng.)
†Œ-ag′ a-rus and
Œ′ a-ger (5)
Œ-an′ thæ, and
Œ-an′ thi-a
Œ′ ax (5)
Œ-ba′ li-a
Œb′ a-lus (5)
Œb′ a-res
Œ-cha′ li-a
Œ-cli′ des
Œc′ le-us
Œc-u-me′ ni-us
Œd-i-po′ di-a
Œd′ i-pus (5)

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* *Oceana.*—So prone are the English to lay the accent on the penultimate of words of this termination, that we scarcely ever hear the famous *Oceana* of Harrington pronounced otherwise.

† *Œagrus.*—This diphthong, like *æ*, is pronounced as the single vowel *e*. If the conjecture concerning the sound of *æ* was right, the middle sound between the *o* and *e* of the ancients must, in all probability, have been the sound of our *a* in *water*.—See the word *Æa*.

Œ′ me (8)
Œ-nan′ thes
Œ′ ne
Œ′ ne-a
Œ′ ne-us
Œ-ni′ des
Œn′ o-e
Œ-nom′ a-us
Œ′ non
Œ-no′ na (7)
Œ-no′ ne (8)
Œ-no′ pi-a
Œ-nop′ i-des
Œ-no′ pi-on
Œn′ o-tri (3)
Œ-no′ tri-a
Œn′ o-trus
Œ-nu′ sæ
Œ′ o-nus
Œr′ o-e (8)
Œ′ ta (7)
Œt′ y-lus, or
Œt′ y-lum
O-fel′ lus
O′ fi (3)
Og-dol′ a-pis
Og-do′ rus
Og′ mi-us
Og′ o-a (7)
O-gul′ ni-a

*Og′ y-ges
O-gyg′ i-a
Og′ y-ris
O-ic′ le-us
O-il′ e-us
O-i-li′ des
Ol′ a-ne (8)
O-la′ mus
Ol′ ba, or Ol′ bus
Ol′ bi-a
Ol′ bi-us
Ol-chin′ i-um
O-le′ a-ros, or
Ol′ i-ros (20)
O-le′ a-trum
O′ len
Ol′ e-nus, or
Ol′ e-num (20)
Ol′ ga-sys
Ol-i-gyr′ tis
O-lin′ thus
Ol-i-tin′ gi
Ol′ li-us
Ol-lov′ i-co
Ol′ mi-us
O-lin′ i-æ
Ol-o-phyx′ us
O-lym′ pe-um
O-lym′ pi-a
O-lym′ pi-as

O-lym-pi-o-do′ rus
O-lym-pi-os′ the-
nes
O-lym′ pi-us
O-lym′ pus
Ol-ym-pu′ sa
O-lyn′ thus
O-ly′ ras
O-ly′ zon
O-ma′ ri-us
Om′ bi (3)
Om′ bri (3)
Om′ o-le
Om-o-pha′ gi-a
†Om′ pha-le
Om′ pha-los
O-næ′ um, or
O-æ′ ne-um
O-na′ rus
O-nas′ i-mus
O-na′ tas
On-ches′ tus
O-ne′ i-on
O-nes′ i-mus
On-e-sip′ pus
O-ne′ si-us (10)
On-e-tor′ i-des
On-e-sic′ ri-tus
O′ ni-um
On′ o-ba (10)

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* *Ogyges.*—This word is by all our prosodists accented on the first syllable, and consequently it must sound exactly as if written *Odd′je-jez;* and this, however odd to an English ear, must be complied with.

† *Omphale.*—The accentuation which a mere English speaker would give to this word was experienced a few years ago by a pantomime called *Hercules* and *Omphale*: when the whole town concurred in placing the accent on the second syllable, till some classical scholars gave a check to this pronunciation by placing the accent on the first. This, however, was far from banishing the former manner, and disturbed the public ear without correcting it. Those however, who would not wish to be numbered among the vulgar, must take care to avoid the penultimate accent.

O-noch′o-nus
On-o-mac′ritus
On-o-mar′chus
On-o-mas-tor′i-des
On-o-mas′tus
On′o-phas
On′o-phis
On-o-san′der
On′y-thes
O-pa′li-a
O-phe′las
O-phel′tes
O-phen′sis
O′phi-a
O-phi′on (29)
O-phi-o′ne-us
O-phi-u′cus
O-phi-u′sa
Op′i-ci
O-pig′e-na
O′pis
O-pil′i-us
Op′i-ter
O-pim′i-us
Op-i-ter-gi′ni
O-pi′tes
Op′pi-a
Op-pi-a′nus
Op-pi′di-us
Op′pi-us
O′pus
Op-ta′tus
Op′ti-mus
O′ra (7)
O-rac′u-lum
O-ræ′a
Or′a-sus
Or-be′lus
Or-bil′i-us
Or-bo′na
Or′ca-des
Or-cha′lis
Or′cha-mus
Or-chom′e-nus, or Or-chom′e-num
Or′cus
Or-cyn′i-a
Or-des′sus
O-re′a-des
O′re-ads, (Eng.)
O′re-as
O-res′tæ
O-res′tes
O-res′te-um
Or-es-ti′dæ
Or′e-tæ
Or-e-ta′ni (3)
Or-e-til′i-a
O-re′um
Or′ga, or Or′gas
Or-ges′sum
Or-get′o-rix
Or′gi-a
O-rib′a-sus
Or′i-cum, or Or′i-cus
O′ri-ens
Or′i-gen
O-ri′go
O-ri′nus
O-ri-ob′a-tes
O-ri′on (28)
O-ris′sus
Or-i-sul′la Liv′i-a
O-ri′tæ (5)
O-rith-y-i′a
O-rit′i-as (10)
O-ri-un′dus
Or′me-nus (20)
Or′ne-a
Or′ne-us
Or-ni′thon
Or′ni-tus
Or-nos′pa-des
Or-nyt′i-on (11)
O-ro′bi-a
O-ro′des
O-rœ′tes
O-rom′e-don
O-ran′tas
O-ron′tes
Or-o-pher′nes
O-ro′pus
O-ro′si-us (11)
*Or′phe-us
Or-sed′i-ce
Or-se′is
Or-sil′lus
Or-sil′o-chus
Or′si-nes (4)
Or-sip′pus
Or′ta-lus, M.
Or-thag′o-ras
Or′the (8)
Or-thæ′a
Or′thi-a (4) (7)
Or′thrus
Or-tyg′i-a
Or-tyg′i-us
O′rus
O-ry-an′der

* *Orpheus.*—See *Idomeneus.*

*O-ry′ us
O′ ryx
Os-cho-pho′ ri-a
Os′ ci (3)
Os′ ci-us (10)
Os′ cus
O-sin′i-us
O-si′ ris
O-sis′mi-i
Os′ pha-gus
Os-rho-e′ ne
Os′ sa
Os-te-o′ des
Os′ ti-a
Os-to′ ri-ns
Os-trog′ o-thi

Os-y-man′ dy-as
Ot-a-cil′ i-us
O-ta′ nes
Oth′ ma-rus
O′ tho, M. Sal′ vi-us
Oth-ry-o′ ne-us
O′ thrys
O′ tre-us
O-tri′ a-des
O-trœ′ da
O′ tus
O′ tys
O-vid′ i-us
Ov′ id, (Eng.)
O-vin′ i-a
O-vin′ i-us

Ox-ar′ tes
Ox-id′ a-tes
Ox′ i-mes
Ox-i′ o-næ
Ox′ us
Ox-y′ a-res
Ox-y-ca′ nus
Ox-yd′ ra-cæ
Ox′ y-lus
Ox-yn′ thes
Ox-yp′ o-rus
Ox-y-rin-chi′ tæ
Ox-y-ryn′ chus
O-zi′ nes
Oz′ o-læ, or
Oz′ o-li

PA PA PA

PA-CA-TI-A′ NUS (21)
Pac′ ci-us (10)
Pa′ ches (12)
Pa-chi′ nus
Pa-co′ ni-us
Pac′ o-rus
Pac-to′ lus
Pac′ ty-as
Pac′ ty-es
Pa-cu′ vi-us
Pa-dæ′ i (3)
Pad′ u-a
Pa′ dus

Pa-du′ sa
Pæ′ an
Pæ′ di-us
Pæ-ma′ ni (3)
Pæ′ on
Pæ′ o-nes
Pæ-o′ ni-a
Pæ-on′ i-des
Pæ′ os
Pæ′ sos
Pæs′ tum
Pæ-to′ vi-um
Pæ′ tus Cæ-cin′ na
Pag′ a-sæ, or

Pag′ a-sa
Pag′ a-sus
Pa′ gus
Pa-la′ cium, or
Pa-la′ ti-um (10)
Pa-læ′ a
Pal-æ-ap′ o-lis
Pa-læ′ mon, or
Pal′ e-mon
Pa-læp′ a-phos
Pa-læph′ a-tus
Pa-læp′ o-lis
Pa-læs′ te
Pal-æ-sti′ na

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* *Oryus.*——And, at once, Broteas and *Oryus* slew:
Oryus' mother, Mycalè, was known,
Down from her sphere to draw the lab'ring moon.
GARTH'S *Ovid. Met.*

Pa-læ-sti'nus
Pal-a-me'des
Pa-lan'ti-a (10)
Pa-lan' ti-um (10)
Pal-a-ti' nus
Pa' le-is or Pa' læ
Pa' les
Pal-fu' ri-us Su' ra
Pa-li' ci, or Pa-lis' ci
Pa-lil' i-a
Pal-i-nu' rus
Pal-i-sco' rum, or
Pal-i-co' rum
Pal' la-des
Pal-la' di-um
Pal-la' di-us
Pal-lan-te' um
Pal-lan' ti-as
Pal-lan' ti-des
Pal-lan' ti-on (28)
Pal' las
Pal-le' ne (8)
Pal' ma
*Pal-my' ra
Pal-phu' ri-us
Pal-mi' sos

†Pam' me-nes
Pam' mon
Pam' pa
Pam' phi-lus
Pam' phos
Pam' phy-la
Pam-phyl' i-a
Pan
Pan-a-ce' a
Pa-næ' ti-us (10)
Pan' a-res
Pan-a-ris' te
Pan-ath-e-næ' a
Pan-chæ' a, or
Pan-che' a, or
Pan-cha' i-a
Pan' da
Pan' da-ma
Pan-da' ri-a
Pan' da-rus
Pan' da-tes
Pan-de' mus
Pan' di-a
Pan' di-on (11)
Pan-do' ra
Pan-do' si-a (11)

Pan' dro-sos
Pan' e-nus, or
Pa-næ' us
Pan-gæ' us
Pa-ni' a-sis
Pa-ni-o' ni-um
Pa' ni-us (20)
Pan-no' ni-a
Pan-om-phæ' us
Pan' o-pe, or
Pan-o-pe' a
Pan' o-pes
Pa-no' pe-us
Pa-no' pi-on
Pa-nop' o-lis
Pa-nor' mus
Pan' sa, C.
Pan-tag-nos' tus
Pan-ta' gy-as
Pan-ta' le-on
Pan-tau' chus
Pan' te-us
Pan' thi-des
Pan-the' a
‡Pan' the-on
Pan' the-us, or

* *Palmyra.*—Nothing can be better fixed in an English ear than the penultimate accentuation of this word: this pronunciation is adopted by Ainsworth and Lempriere. Gouldman and Holyoke seem to look the other way; but Labbe says the more learned give this word the antepenultimate accent, and that this accent is more agreeable to the general rule. Those, however, must be pedantic coxcombs, who should attempt to disturb the received pronunciation when in English, because a contrary accentuation may possibly be proved to be more agreeable to Greek or Latin.

† *Pammenes.*—I find this word no where but in Lempriere, who accents it on the penultimate! but as all words of this termination have the antepenultimate accent, till this appears an exception I shall venture to alter it.

‡ *Pantheon.*—This word is universally pronounced with the accent on the second syllable in English, but in Latin it has its first syllable accented; and this accentuation makes so slight a difference to the ear, that it ought to have the preference.

Pan′ thus
Pan-tho′ i-des (4)
Pan-ti-ca-pæ′ um
Pan-tic′ a-pes
Pan-til′ i-us
Pa-ny′ a-sis
Pa-ny′ a-sus
Pa-pæ′ us
Pa-pha′ ges
Pa′ phi-a
Paph-la-go′ ni-a
Pa′ phos
Paph′ us
Pa-pi-a′ nus
*Pa′ pi-as
Pa-pin-i-a′ nus
Pa-pin′ i-us
Pa-pir′ i-a
Pa-pir′ i-us
Pap′ pus
Pa-pyr′ i-us
Par-a-bys′ ton
Par-a-di′ sus
Pa-ræt′ a-cæ
Par-æ-to′ ni-um
Par′ a-li (3)
Par′ a-lus
Pa-ra′ sia (11)
Pa-ra′ si-us (11)
Par′ cæ
Par′ is
Pa-ris′ a-des
Pa-ris′ i-i (4)
Par′ i-sus
Pa′ ri-um
Par′ ma (1)
Par-men′ i-des
Par-me′ ni-o
Par-nas′ sus
Par′ nes
Par-nes′ sus
Par′ ni (3)
Pa′ ron
Par-o-re′ i-a
Pa′ ros
Par-rha′ sia (10)
Par-rha′ si-us (10)
Par-tha-mis′ i-ris
Par-tha′ on
Par-the′ ni-a
Par-the′ ni-æ, and
Par-the′ ni-i (4)
Par-the′ ni-on
Par-the′ ni-us
Par′ the-non
Par-then-o-pæ′ us
Par-then′ o-pe (8)
Par′ thi-a
Par-thy-e′ ne
Pa-rys′ a-des
†Par-y-sa′ tis
Pa-sar′ ga-da
Pa′ se-as
Pas′ i-cles
Pa-sic′ ra-tes
Pa-siph′ a-e
Pa-sith′ e-a
Pa-sit′ i-gris
Pas′ sa-ron
Pas-si-e′ nus
Pas′ sus
Pat′ a-ra
Pa-ta′ vi-um
Pa-ter′ cu-lus
Pa-tiz′ i-thes
Pat′ mos
Pa′ træ
Pa′ tro
Pa-tro′ cli
Pa tro′ cles
‡Pa-tro′ clus

* *Papias.*—This is the name of an early Christian writer who first propagated the doctrine of the Millennium; and it is generally pronounced with the accent on the second syllable, but I believe corruptly, since Labbe has adopted the antepenultimate accent, who must be well acquainted with the true pronunciation of ecclesiastical characters.

† *Paryatis.*—Labbe tells us that some prosodists contend that this word ought to be accented on the antepenultimate syllable, and we find Lempriere has so accented it; but so popular a tragedy as Alexander, which every where accents the penultimate, has fixed this pronunciation in our own country beyond a doubt.

‡ *Patroclus.*—Lempriere, Ainsworth, Gouldman, and Holyoke, accent the penultimate syllable of this word; but Labbe the antepenultimate: our graduses pronounce it either way; but I do not hesitate to prefer the penultimate accent: and till some good reason be given for the contrary, I think *Patrocles* the historian, and *Patrocli* a small island, ought to be pronounced with the same as the friend of Achilles.

Pat-ro-cli' des
Pa'tron
Pat'ro-us
Pa-tul' ci-us (10)
Pau'la
Pau-li'na (7)
Pau-li' nus
Pau'lus Æ-myl' i-us
Pa'vor
Pau-sa' ni-as
Pau' si-as (11)
Pax
Pax'os
Pe' as
Pe-da' ci-a (10)
Pe-dæ' us
Pe-da' ni
Pe-da' ni-us
Pæd' a-sus
Pe-di' a-dis
Pe-di-a' nus
Pe' di-as
Pe' di-us Blæ' sus
Pe' do
Pe' dum
Pe-gas' i-des
Peg' a-sis
Peg' a-sus
Pel' a-gon
Pe-lar' ge
Pe-las' gi (3)
Pe-las' gi-a, or
Pe-las-gi' o-tis
Pe-las' gus
Pel-e-thro' ni-i (4)
Pe' le-us
Pe-li' a-des
Pe'li-as
Pe-li' des
Pe-lig' ni
Pe-lig' nus
Pel-i-næ' us
Pel-i-næ' um
Pe'li-on
Pe'li-um
Pel' la
Pel-la' næ
Pel-le' ne
Pel-o-pe' a- or
Pel-o-pi' a
Pel-o-pe' i-a
Pe-lop' i-das
Pel-o-pon-ne' sus
Pe' lops
Pe' lor
Pe-lo' ri-a
Pe-lo' rum, or
Pe-lo' rus
Pe-lu' si-um (10)
Pe-na' tes
Pen-da' li-um
Pe-ne' i-a, Pen' e-is
Pe-ne' li-us
Pe-nel' o-pe
Pe' ne-us, or
Pe-ne' us
Pen' i-das
Pen-tap' o-lis
Pen-the-si-le' a
Pen' the-us
Pen' thi-lus
Pen' thy-lus
Pep-ar-e' thos
Peph-re' do
Pe-ræ' a (7)
Per-a-sip' pus
Per-co' pe (8)
Per-co' si-us (11)
Per-co' te
Per-dic' cas
Per' dix
Pe-ren' na
Pe-ren' nis
Pe' re-us
Per' ga
Per' ga-mus
Per' ge (8)
Per' gus
Pe-ri-an' der
Pe-ri-ar' chus
Per-i-bœ' a
Per-i-bo' mi-us
Per' i-cles
Per-i-clym' e-nus
Pe-rid' i-a
Pe-ri-e-ge' tes
Pe-ri-e' res
Pe-rig' e-nes
Pe-rig' o-ne
Per-i-la' us
Per-i-le' us
Pe-ril' la
Pe-ril' lus
Per-i-me' de (8)
Per-i-me' la
Pe-rin' thus
Per-i-pa-tet' i-ci (3)
Per' i-pa-tet-ics (Eng.)
Pe-riph' a-nes
Per' i-phas
Pe-riph' a-tus
Per-i-phe' mus
Per-pho-re' tus
Pe-ris' a-des
Pe-ris' the-nes
Pe-rit' a-nus
Per' i-tas
Per-i-to' ni-um
Pe' ro, or Per' o-ne
Per' o-e (8)
Per-mes' sus
Per' o-la
Per-pen' na, M.
Per-pe-re' ne
Per-ran' thes
Per-rhæ' bi-a
Per' sa, or Per-se' is
Per' sæ

Per-sæ′ us
Per-se′ e
Per-se′ is
Per-seph′ o-ne
Per-sep′ o-lis
Per′ se-us, or
Per′ ses
Per′ se-us
Per′ si-a (10)
Per′ sis
Per′ si-us Flac′ cus
Per′ ti-nax
Pe-ru′ sia (10)
Pes-cen′ ni-us
Pes-si′ nus
Pe-ta′ li-a
Pet′ a-lus
Pe-te′ li-a
Pet-e-li′ nus
Pe-te′ on
Pe′ te-us
Pe-til′ i-a
Pe-til′ i-i (3)
Pe-til′ i-us
Pet-o-si′ ris
Pe′ tra
Pe-træ′ a
Pe-trei′ us
Pe-tri′ num
Pe-tro′ ni-a
Pe-tro′ ni-us
Pet′ ti-us
Peu′ ce (8)
Peu-ces′ tes
Peu-ce′ ti-a (10)
Peu ci′ ni (4)
Peu co-la′ us
Pex-o-do′ rus
Phæ′ a
Phæ-a′ ci-a (10)
Phæ′ ax
Phæd′ i-mus
Phæ′ don
Phæ′ dra
Phæ′ dri-a
Phæ′ drus
Phæd′ y-ma (5)
Phæ-mon′ o-e
Phæn-a-re′ te
Phæ′ ni-as
Phæn′ na
Phæn′ nis
Phæ-oc′ o-mes
Phæs′ a-na
Phæs′ tum
Pha′ e-ton
Pha-e-ton-ti′ a-des
Pha-e-tu′ sa
Phæ′ us
Pha-ge′ si-a (10)
Pha′ læ
Pha-læ′ cus
Pha-læ′ si-a (11)
Pha-lan′ thus
Phal′ a-ris
Pha′ nas
Phal′ a-rus
Phal′ ci-don
Pha′ le-as
*Pha-le′ re-us
Pha-le′ ris
Pha-le′ ron, or
Phal′ e-rum
Pha-le′ rus
Pha′ li-as
Phal′ li-ca
Pha-lys′ i-us (10)
Pha-næ′ us
Phan-a-ræ′ a
Pha′ nes
Phan′ o-cles
Phan-o-de′ mus
Phan-ta′ si-a (10)
Pha′ nus
Pha′ on
Pha′ ra
Pha-rac′ i-des (24)
Pha′ ær, or Phe′ ræ
Pha-ras′ ma-nes
Pha′ rax
Pha′ ris
Phar-me-cu′ sa
Phar-na-ba′ zus
Phar-na′ ce-a
†Phar-na′ ces
Phar-na-pa′ tes
Phar-nas′ pes
Phar′ nus
Pha′ ros
Phar-sa′ li-a
Phar′ te
Pha′ rus
Pha-ru′ si-i, or
Phau-ra′ si-i (4)
Pha′ si-as

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* *Phalereus.*—There is some doubt among the learned whether this word ought to be pronounced in three or four syllables; that is, as *Phal-e-reus* or *Pha-le-re-us.* The latter mode, however, with the accent on the antepenultimate, seems to be the most eligible.

† *Pharnaces.*—All our prosodists accent the antepenultimate syllable of this word; but an English ear is strongly inclined to accent the penultimate, as in *Arbaces* and *Arsaces,* which see.

Phar′y-bus
Pha-ryc′a-don
Phar′y-ge
Pha-se′lis
Pha-si-a′na
Pha′sis
Phas′sus
Phau′da
Phav-o-ri′nus
Pha-yl′lus
Phe′a, or Phe′i-a
Phe-ca′dum
Phe′ge-us, or
Phle′ge-us
Phel′li-a
Phel′lo-e
Phel′lus
Phe′mi-us
Phe-mon′o-e (8)
Phe-ne′um
Phe′ne-us (lacus)
Phe′ræ
Phe-ræ′us
Phe-rau′les
Phe-rec′lus
Phe-rec′ra-tes
Pher-e-cy′des
Phe-ren-da′tes
Pher-e-ni′ce (29)
Phe′res
Phe-re′ti-as (10)
Pher-e-ti′ma
Pher′i-num
Phe′ron
Phi′a-le
Phi-a′li-a, or
Phi-ga′li-a
Phi′a-lus
Phic′o-res
Phid′i-as
Phid′i-le
Phi-dip′pi-des
Phi-dit′i-a (10)
Phi′don
Phid′y-le
Phig-a′le-i
Phi′la
Phil-a-del′phi-a
Phil-a-del′phus
Phi′læ
Phi-læ′ni
Phi-læ′us
Phi-lam′mon
Phi-lar′chus (12)
Phi-le′mon
Phi-le′ne (8)
Phi-le′ris
Phil′e-ros
Phi-le′si-us (19)
Phil-e-tæ′rus
Phi-le′tas
Phi-le′ti-us (10)
Phil′i-das
Phi′i-des
Phi-li′na
Phi-li′nus
Phi-lip′pe-i
Phi-lip′pi
Phi-lip′pi-des
Phi-lip′po-lis
Phi-lip-pop′o-lis
Phi-lip′pus
Phi-lis′cus
Phi-lis′ti-on (11)
Phi-lis′tus
Phil′lo
Phi′lo
Phil-o-bœ′o-tus
Phi-loch′o-rus
Phil′o-cles
Phi-loc′ra-tes
Phil-oc-te′tes
Phil-o-cy′prus
Phil-o-da-me′a
Phil-o-de′mus
Phi-lod′i-ce
Phil-o-la′us
Phi-lol′o-gus
Phi-lom′a-che
Phi-lom′bro-tus
*Phil-o-me′de-a
Phil-o-me′dus
Phil-o-me′la
Phil-o-me′lus
Phi′lon
Phi-lon′i-des
Phil′o-nis
Phi-lon′o-e (8)
Phi-lon′o-me
Phi-lon′o-mus
Phil′o-nus
Phi-lop′a-tor
Phil′o-phron
Phil-o-pœ′men
Phi-los′tra-tus
Phi-lo′tas
Phi-lot′e-ra
Phi-lot′i-mus
Phi-lo′tis
Phi-lox′e-nus
Phil-lyl′l-i-us
Phil′y-ra
Phil′y-res
Phi-lyr′i-des

* *Philomedia.*

Nor less by *Philomedia* known on earth;
A name derived immediate from her birth.

COOKE's *Hesiod Theog.* v. 311.

Phi-ne′ us
Phin′ ta
Phin′ ti-as (10)
Phla
Phleg′ e-las
Phleg′ e-thon
Phle′ gi-as
Phle′ gon
Phle′ gra
Phle′ gy-e (6) (8)
Phle′ gy-as
Phli′ as
Phli′ us
Phlœ′ us
Pho-be′ tor
Pho-cæ′ a
Pho-cen′ ses, and Pho′ ci-ci (3) (10)
Pho-cil′ i-des
Pho′ ci-on (10)
Pho′ cis
Pho′ cus
Pho-cyl′ i-des
Phœ′ be
Phœ′ be-um
Phœb′ i-das
Phœ-big′ e-na
Phœ′ bus
Phœ′ mos
Phœ-ni′ ce (29)
Phœ-nic′ i-a (10)
Phœ-nic′ e-us
Phœ-nic′ i-des
Phœ-ni′ cus
Phœn-i-cu′ sa
Phœ-nis′ sa
Phœ′ nix
Phol′ o-e
Pho′ lus
Phor′ bas
Phor′ cus, or Phor′ cys
Phor′ mi-o
Phor′ mis
Pho-ro′ ne-us
Pho-ro′ nis
Pho-ro′ ni-um
Pho-ti′ nus
Pho′ ti-us (10)
Phox′ us
Phra-a′ tes
Phra-at′ i-ces
Phra-da′ tes
Phra-gan′ de
Phra-ha′ tes
Phra-nic′ a-tes
Phra-or′ tes
Phras′ i-cles
Phras′ i-mus
Phra′ si-us (10)
Phra-ta-pher′ nes
Phri-a-pa′ ti-us (10)
Phrix′ us
Phron′ i-ma
Phron′ tis
Phru′ ri (3)
Phry′ ges (6)
Phryg′ i-a
Phry′ ne (6) (8)
Phryn′ i-cus
Phry′ nis
Phry′ no
Phryx′ us
Phthi′ a (14)
Phthi-o′ tis
Phy′ a
Phy′ cus
Phyl′ a-ce
Phyl′ a-cus
Phy-lar′ chus
Phy′ las
Phy′ le
Phyl′ e-is (20)
Phy-le′ us
Phyl′ i-ra
Phyl′ la
Phyl-la′ li-a
Phyl-le′ i-us
Phyl′ lis
Phyl′ li-us
Phyl-lod′ o-ce
Phyl′ los
Phyl′ lus
Phy-scel′ la
Phy-rom′ a-chus
Phys′ co-a
Phys′ con
Phys′ cos
Phys′ cus
Phy-tal′ i-des
Phyt′ a-lus
Phy′ ton
Phyx′ i-um
Pi′ a, or Pi-a′ li-a
Pi′ a-sus
Pi-ce′ ni (3)
Pi-cen′ ti-a (10)
Pic-en-ti′ ni (4)
Pi-ce′ num
Pi′ cra
Pic′ tæ, or Pic′ ti
Pic-ta′ vi, or Pict′ o-nes
Pic-ta′ vium
Pic′ tor
Pi′ cus
Pi-do′ rus
Pid′ y-tes
Pi′ e-lus
Pi′ e-ra
Pi-e′ ri-a
Pi-er′ i-des
Pi′ e-ris
Pi′ e-rus
Pi′ e-tas
Pi′ gres
Pi-lum′ nus
Pim′ pla
Pim-ple′ i-des

Pim-ple′ e-des
Pim-pra′ na
Pin′ a-re
Pi-na′ ri-us
Pin′ da-rus
Pin′ da-sus
Pin-de-nis′ sus
Pin′ dus
Pin′ na
Pin′ thi-as
Pi-o′ ni-a
Pi-ræ′ us, or
Pi-ræ′ e-us
Pi-re′ ne
Pi-rith′ o-us
Pi′ rus
Pi′ sa
Pi′ sæ
Pi-sæ′ us
Pi-san′ der
Pi-sa′ tes, or Pi-sæ′ i
Pi-sau′ rus
Pi-se′ nor
Pis′ e-us
Pis′ i-as (10)

Pi-si′ di-a
Pi-sid′ i-ce
Pi′ sis
Pis-is-trat′ i-dæ
Pis-is-trat′ i-des
Pi-sis′ tra-tus
Pi′ so
Pi-so′ nis
Pis′ si-rus
Pis′ tor
Pi′ sus
Pi-suth′ nes
Pit′ a-ne
Pith-e-cu′ sa
Pith′ e-us
Pi′ tho
Pith-o-la′ us
Pi-tho′ le-on
Pi′ thon
Pi′ thys
Pit′ ta-cus
Pit′ the-a
Pit-the′ is
Pit′ the-us
Pit-u-a′ ni-us

Pit-u-la′ ni (3)
Pit-y-æ′ a
Pit-y-as′ sus
Pit-y-o-ne′ sus
Pit-y-u′ sa
Pla-cen′ ti-a (10)
Plac-i-de-i-a′ nus
Pla-cid′ i-a
Pla-cid′ i-us
Pla-na′ si-a (10)
Plan-ci′ na
Plan′ cus
Pla-tæ′ a
Pla-tæ′ æ
Pla-ta′ ni-us
Pla′ to
Plau′ ti-a (10)
Plau′ ti-us
Plau-ti-a′ nus
Plau-she-a′ nus
Plau-til′ la
Plau′ tus
*Plei′ a-des
Plei′ o-ne
Plem-myr′ i-um

---

* *Pleiades.*

When with their domes the slow-pac'd snails retreat,
Beneath some foliage from the burning heat
Of the *Pleïades*, your tools prepare;
The ripen'd harvest then deserves your care.

COOKE's *Hesiod. Works and Days.*

The translator had adhered strictly to the original πλειάδες in making this word four syllables. Virgil has done the same:

Pleïadas, Hyadas, claramque Lycaonis Arcton.

GEORGIC. I.

But Ovid has contracted this word into three syllables:

Pleiades incipiunt humeros relevare paternos.

FASTI iv. p. 169.

The latter translators of the Classics have generally contracted this word to three syllables. Thus in Ogilby's translation of Virgil's Georgics, b. 1:

First

Plem′ne-us (29)	Plis-to-ni′ces (30)	Pnig′e-us (13)
Pleu-ra′tus	Plo′tæ	Pob-lic′i-us (24)
Pleu′ron	Plo-ti′na	Pod-a-lir′i-us
Plex-au-′re	Plot-i-nop′o-lis	Po-dar′ce (8)
Plex-ip′pus	Plo-ti′nus	Po-dar′ces
Plin′i-us	Plo′ti-us (10)	Po-da′res
Plin′y, (Eng.)	Plu-tar′chus	Po-dar′ge
Plin-thi′ne	*Plu′tarch,* (Eng.)	Po-dar′gus
Plis-tar′chus	Plu′ti-a (10)	Pœ′as
Plis′tha-nus	Plu′to	Pœc′i-le (24)
Plis′the-nes	Plu-to′ni-um	Pœ′ni (3)
Plis-ti′nus	Plu′tus	Pœ′on
Plis-to′a-nax	Plu′vi-us	Pœ-o′ni-a
Plis-to′nax	Plyn-te′ri-a	Pœ′us

First let the Eastern *Pleiades* go down,
And the bright star in Ariadne's crown.

The *Pleiades* and Hyades appear;
The sad companions of the turning year.

CREECH's *Manilius.*

But Dryden has, to the great detriment of the poetical sound of this word, anglicised it, by squeezing it into two syllables:

What are to him the sculpture of the shield,
Heav'n's planets, earth, and ocean's wat'ry field,
The *Pleiads,* Hyads, less and greater Bear,
Undipp'd in seas, Orion's angry star?

OVID's *Met.* b. 12.

This unpleasant contraction of Dryden's seems not to have been much followed. Elegant speakers are pretty uniform in preferring the trisyllable; but a considerable variety appears in the sound of the diphthong *ei.* Most speakers pronounce it like the substantive *eye;* and this pronunciation is defended by the common practice in most schools of sounding the diphthong ει in this manner in appellatives; but though Greek appellatives preserve the original sound of their letters, as φιλαυτία, προσώπιον, κ. τ. λ. where the *t* does not slide into *sh,* as in Latin words; yet proper names, which are transplanted into all languages, partake of the soil into which they are received, and fall in with the analogies of the language which adopts them. There is, therefore, no more reason for preserving the sound of ει in proper names than for pronouncing the *c* like *k* in *Phocion, Lacedæmon,* &c.

But perhaps it will be said, that our diphthong *ei* has the sound of *eye* as well as the Greek ει. To which it may be answered, that this is an irregular sound of these vowels, and can scarcely be produced as an example, since it exists but in *either, neither,*

Po′ gon
Po′ la
Pol-e-mo-cra′ ti-a
Pol′ e-mon
Po-le′ nor
Po′ li-as
Po-li-or-ce′ tes
Po-lis′ ma
Po-lis′ tra-tus
Po-li′ tes
Pol-i-to′ ri-um
Pol-len′ ti-a (10)
Pol-lin′ e-a
Pol′ li-o
Pol′ lis
Pol′ li-us Fe′ lix
Pol-lu′ ti-a (10)
Pol′ lux
Po′ lus
Po-lus′ ca
Pol-y-æ′ nus
Pol′ y-nus
Pol-y-ar′ chus
Po-lyb′ i-das
Po-lyb′ i-us, or
Pol′ y-bus
Pol-y-bœ′ a
Pol-y-bœ′ tes
Pol-y-bo′ tes
Pol-y-ca′ on
Pol-y-car′ pus
Pol-y-cas′ te
Po-lych′ a-res
Pol-y-cle′ a
Pol′ y-cles
Pol-y-cle′ tus
Po-lyc′ ra-tes
Pol-y-cre′ ta, or
Pol-y-cri′ ta
Po-lyc′ ri-tus
Po-lyc′ tor
Pol-y-dæ′ mon
Po-lyd′ a-mas
Pol-y-dam′ na
Pol-y-dec′ tes
Pol-y-deu-ce′ a
Pol-y-do′ ra
Pol-y-do′ rus
Pol-y-æ-mon′ i-des
Pol-y-gi′ ton
Po-lyg′ i-us
Pol-yg-no′ tus
Po-lyg′ o-nus
Pol-y-hym′ ni-a and
Po-lym′ ni-a
Pol-y-id′ i-us
Pol-y-la′ us
Po-lym′ e-nes
Pol-y-me′ de
Po-lym′ e-don
Pol-y-me′ la
Pol-ym-nes′ tes
Pol-ym-nes′ tor
Pol-y-ni′ ces
Po-lyn′ o-e
Pol-y-pe′ mon
Pol-y-per′ chon
Pol-y-phe′ mus
Pol′ y-pheme, (Eng.)
Pol-y-phon′ tes
Pol-y-pœ′ tes
Po-lys′ tra-tus
Pol-y-tech′ nus
Po-lyt′ i-on (10)
Pol-y-ti-me′ tus
Pol′ y-phron
Po-lyt′ ro-pus
Po-lyx′ e-na
Pol-yx-en′ i-das
Po-lyx′ e-nus
Po-lyx′ o
Pol-y-ze′ lus
Pom-ax-æ′ thres
Po-me′ ti-a (10)

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neither, *height*, and *sleight*. The two first words are more frequently and analogically pronounced *eether* and *neether*; *height* is often pronounced so as to rhyme with *weight*, and would, in all probability, be always so pronounced, but for the false supposition, that the abstract must preserve the sound of the verb or adjective from which it is derived; and with respect to *sleight*, though Dr. Johnson says it ought to be written *slight* as we sometimes see it, yet, if we observe his authorities, we shall find that several respectable authors spell the word in this manner; and if we consult Junius and Skinner, particularly the last, we shall see the strongest reason from etymology to prefer this spelling, as in all probability it comes from *sly*. The analogical pronunciation therefore of this diphthong in our own language is either as heard in *vein*, *rein*, &c., or in *perceive*, *receive*, &c. The latter is adopted by many speakers in the present word, as if written *Pleeades*; but *Plyades*, though less analogical, must be owned to be the more polite and literary pronunciation.—See note on *Elegeia* in the Terminational Vocabulary.

Po-me'ti-i (3)
Pom-e-ti'na
Po-mo'na
Pom-pei'a (5)
Pom-pei-a'nus
Pom-pei'i, or
Pom-pei'um
Pom-pei-op'o-lis
Pom-pei'us
Pom-pil'i-us Nu'ma
Pom-pil'i-a
Pom-pi'lus
Pom-pis'cus
Pom-po'ni-a
Pom-po'ni-us
Pom-po-si-a'nus
Pomp-ti'ne
Pomp-ti'nus
Pom'pus
Pon'ti-a (10)
Pon'ti-cum ma're
Pon'ti-cus
Pon-ti'na
Pon-ti'nus
Pon'ti-us (10)
Pon'tus
Pon'tus Eu-xi'nus
*Po-pil'i-us Lænas
Pop-lic'o-la
Pop-pæ'a Sa-bi'na
Pop-pæ'us
Pop-u-lo'ni-a

Por'ci-a (10)
Por'ci-us (10)
Po-red'o-rax
Po-ri'na
Por-o-se-le'ne
Por-phyr'i-on
Por-phyr'i-us
Por'ri-ma
Por-sen'na, or
Por'se-na
Por'ti-a, and
Por'ti-us (10)
Port'mos
Por-tum-na'li-a
Por-tum'nus
Po'rus
Po-si'des
Pos-i-de'um
Po-si'don
Pos-i-do'ni-a
Pos-i-do'ni-us
Po'si-o (10)
Post-hu'mi-a
Post-hu'mi-us
Post-ver'ta
Pos-tu'mi-us
Po-tam'i-des
Pot'a-mon
Po-thi'nus
Po'thos
Pot-i-dæ'a
Po-ti'na

Po-tit'i-us (24)
Pot'ni-æ
Prac'ti-um (10)
Præ'ci-a (10)
Præ-nes'te
Præ'sos
Præ'sti (3)
Præ'tor
Præ-to'ri-us
Præ-tu'ti-um (10)
Prat'i-nas
Prax-ag'o-ras
Prax'i-as
Prax-id'a-mas
Prax-id'i-ce
Prax'i-la
Prax-iph'a-nes
Prax'is
Prax-it'e-les
Prax-ith'e-a
Pre-u'ge-nes
Prex-as'pes
Pri-am'i-des
Pri'a-mus
Pri-a'pus
Pri-e'ne
Pri'ma
Pri'on
Pris-cil'la
Pris'cus
Pris'tis
Pri-ver'nus

* *Popilius Lænas.*—Nothing can show the dignity of the Roman commonwealth and the terrour of its arms more than the conduct of this man. He was sent as an ambassador to Antiochus, king of Syria, and was commissioned to order that monarch to abstain from hostilities against Ptolemy, king of Egypt, who was an ally of Rome. Antiochus, who was at the head of his army when he received this order, wished to evade it by equivocal answers; but Popilius, with a stick which he had in his hand, made a circle round him on the sand, and bade him, in the name of the Roman senate and people, not to go beyond it before he spoke decisively. This boldness intimidated Antiochus: he withdrew his garrisons from Egypt, and no longer meditated a war against Ptolemy.

Pri-ver'num
Pro'ba
Pro'bus, M
Pro'cas
Proch'o-rus
Proch'y-ta
Pro-cil'i-us
Pro-cil'la
Pro-cil'lus
Proc'le-a
Pro'cles
Proc'ne
Pro-cli'dæ
Proc-on-ne'sus
Pro-co'pi-us
Pro'cris
Pro-crus'tes
Proc'u-la
Proc-u-lei'us (5)
Proc'u-lus
Prod'i-cus
Pro-er'na
Prœt'i-des
Prœ'tus
Pro'cy-on
Prog'ne
Pro-la'us
Prom'a-chus
Pro-math'i-das
Pro-ma'thi-on
Prom'e-don
Prom-e-næ'a
Pro-me'the-i
Pro-me'the-us (29)
Pro-me'this, and Prom-e-thi'des
Prom'e-thus
Prom'u-lus
Pro-nap'i-des
Pro'nax
Pron'o-e
Pron'o-mus
Pron'o-us
Pron'u-ba
Pro-per'ti-us
Pro-pœt'i-des
Pro-pon'tis
Prop-y-le'a
Pros-chys'ti-us (10)
Pro-ser'pi-na (28)
Pros'er-pine, (Eng.)
Pros-o-pi'tis
Pro-sym'na
Pro-tag'o-ras
Prot-a-gor'i-des
Pro'te-i Co-lum'næ
Pro-tes-i-la'us
Pro'te-us
*Pro-tho-e'nor
Pro'the-us
Proth'o-us
Pro'to
Prot-o-ge-ne'a
Pro-tog'e-nes
†Prot-o-ge-ni'a
‡Pro-to-me-di'a
Prot-o-me-du'sa
Prox'e-nus
Pru-den'ti-us (10)
Prum'ni-des
Pru'sa
Pru-sæ'us
Pru'si-as (10)
Prym'no
Pryt-a'-nes
Pryt-a-ne'um
Pryt'a-nis
Psam'a-the (15)
Psam'a-thos
Psam-me-ni'tus
Psam-met'i-chus
Psam'mis
Psa'phis
Psa'pho (15)
Pse'cas
Pso'phis
Psy'che (12) (15)
Psych'rus
Psyl'li (3) (15)
Pte'le-um (16)
Pter-e-la'us
Pte'ri-a
Ptol-e-der'ma
Ptol-e-mæ'um
Ptol-e-mæ'us
Ptol'e-my, (Eng.)

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* *Prothoenor.*

The hardy warriors whom Bœotia bred,
Peneleus, Leitus, *Prothoënor* led.——POPE's *Hom. Iliad.*

† See *Iphigenia.*

‡ *Protomedia.*

Nisæa and Actæa boast the same,
Protomedia from the fruitful dame,
And Doris, honour'd with maternal name.

COOKE's *Hesiod. Theog.* v. 485.

See *Iphigenia.*

Tol' e-me (16)
Ptol-e-ma'is
Ptol' y-cus
Pto' us
Pub-lic' i-us (10)
Pub-lic' i-a (24)
Pub-lic' o-la
Pub'li-us
Pul-che'ri-a (12)
Pu'ni-cum bel' lum
Pu'pi-us
Pu-pi-e' nus
Pup' pi-us
Pu-te' o-li (3)
Py-a-nep' si-a (10)
Pyd'na
Pyg'e-la
Pyg-mæ' i
Pyg-ma' li-on (29)
Pyl' a-des
Py' læ
Py-læm' e-nes
Py-lag' o-ræ
Py-lag' o-ras
Py-la' on
Py-lar' tes

Py-lar' ge
Py' las
Py-le' ne
Pyl' e-us
Pyl' le-on
Py' lo
Py' los
Py' lus
Py' ra
Py-rac' mon
Py-rac' mos
Py-ræch' mes
Pyr' a-mus
Pyr-e-næ' i
Pyr-e-næ' us
Py-re' ne
Pyr' gi (3)
Pyr' gi-on
Pyr' go
Pyr-got' e-les
Pyr' gus
Py-rip' pe
Py' ro
Pyr' o-is
Py-ro' ni-a
Pyr' rha

Pyr' rhi-as
Pyr' rhi-ca
Pyr' rhi-cus
Pyr' rhi-dæ
Pyr' rho
Pyr' rhus
Pys' te
Py-thag' o-ras
Pyth-a-ra' tus
Pyth' e-as
Py' thes
Pyth' e-us
Pyth' i-a
Pyth' i-as
Pyth' i-on
Pyth' i-us
Py' tho
Py-thoch' a-ris
Pyth' o-cles
Pyth-o-do' rus
Pyth-o-la' us
Py' thon
Pyth-o-ni' ce (30)
Pyth-o-nis' sa
Pyt' na
Pyt' ta-lus

QU QU QU

QUA-DER' NA
Qua' di (3)
Qua-dra' tus
Quad' ri-frons, or
Quad' ri-ceps
Quæs-to' res
Qua' ri (3)
Qua' ri-us
Quer' cens

Qui-e' tus
Quinc-ti-a' nus (10)
Quinc-til' i-a
Quinc' ti-us, T.
Quin-de-cem' vi-ri
Quin-qua' tri-a
Quin-quen-na' les
Quin-til-i-a' nus
Quin-til' i-an (Eng.)

Quin-til' i-us Va' rus
Quin-til' la
Quin-til' lus, M.
Quin' ti-us (10)
Quin' tus Cur' ti-us
Quir-i-na' li-a
Quir-i-na' lis
Qui-ri' nus
Qui-ri' tes (1)

RH RH RU

RA BIR'I-US
Ra-cil'i-a
Ræ-sa'ces
Ra-mi'ses
Ram'nes
Ran'da
Ra'po
Ra-scip'o-lis
Ra-ven'na
Rav'o-la
Rau-ra'ci (3)
Rau-ri'ci
Re-a'te (8)
Re-dic'u-lus
Red'o-nes
Re-gil'læ
Re-gil-li-a'nus
Re-gil'lus
Reg'u-lus
Re'mi (3)
Rem'u-lus
Re-mu'ri-a
Re'mus
Re'sus
Re-u-dig'ni (3)
Rha'ci-a (10)
Rha'ci-us
Rha-co'tis
Rhad-a-man'thus
Rhad-a-mis'tus
Rha'di-us
Rhæ'te-um
Rhæ'ti, or Ræ'ti
Rhæ'ti-a (10)
Rham-nen'ses
Rham'nes
Rham-si-ni'tus
Rham'nus
Rha'nis

Rha'ros
Rhas-cu'po-ris
Rhe'a
Rhe'bas, or Rhe'bus
Rhed'o-nes
Rhe'gi-um
Rhe-gus'ci (3)
Rhe'mi (3)
Rhe'ne
Rhe'ni (3)
Rhe'nus
Rhe-o-mi'tres
Rhe'sus
Rhe-tog'e-nes
Rhet'i-co
Rhe-u'nus
Rhex-e'nor
Rhex-ib'i-us
Rhi-a'nus
Rhid'a-go
Rhi-mot'a-cles
Rhi'on
Rhi'pha, or Rhi'phe
Rhi-phæ'i (3)
Rhi-phe'us
Rhi'um
Rhod'a-nus
Rho'de
Rho'di-a
Rhod-o-gy'ne, or
Rhod-o-gu'ne
Rho'do-pe, or
Rho-do'pis
Rho'dus
Rhodes, (Eng.)
Rhœ'bus
Rhœ'cus
Rhœ'te-um
Rhœ'tus

Rho-sa'ces
Rho'sus
Rhox-a'na, or
Rox-a'na
Rhox-a'ni (3)
Rhu-te'ni, and
Ru-the'ni
Rhyn'da-cus
Rhyn'thon
Rhy'pæ
Ri-phæ'i (3)
Ri-phe'us
Rix-am'a-ræ
Ro-bi'go, or
Ru-bi'go
Rod-e-ri'cus
Ro'ma
Rome, (Eng.) pronounced *Room*
Ro-ma'ni (3)
Ro-ma'nus
Ro-mil'i-us
Rom'u-la
Ro-mu'li-dæ
Rom'u-lus
Ro'mus
Ros'ci-us (10)
Ro-sil'la-nus
Ro'si-us (11)
Rox-a'na
Rox-o-la'ni (3)
Ru-bel'li-us
Ru'bi (3)
Ru'bi-con
Ru-bi-e'nus Lap'pa
Ru-bi'go
Ru'bra sa'xa
Ru'bri-us
Ru'di-æ

Ru′ fæ
Ru-fil′ lus
Ruf-fi′ nus
Ruf′ fus
Ru-fi′ nus
Ru′ fus
Ru′ gi-i (4)
Ru′ mi-nus

Run-ci′ na
Ru-pil′ i-us
Rus′ ci-us (10)
Rus-co′ ni-a
Ru-sel′ læ
Rus′ pi-na
Ru-te′ ni
Rus′ ti-cus

Ru′ ti-la
Ru′ ti-lus
Ru-til′ i-us Ru′ fus
Ru′ tu-ba
Ru′ tu-bus
Ru′ tu-li (3)
Ru′ tu-pæ
Ru-tu-pi′ nus

SA SA *SA*

SA′ BA
Sab′ a-chus, or
Sab′ a-con
Sa′ bæ
Sa-ba′ ta
Sa-ba′ zi-us
Sab′ bas
Sa-bel′ la
Sa-bel′ li (3)
Sa-bi′ na
Sa-bi′ ni (3) (4)
Sa-bin-i-a′ nus (21)
Sa-bi′ nus Au′ lus
Sa′ bis
Sab′ ra-cæ
Sa-bri′ na
Sab′ u-ra
Sab-u-ra′ nus
Sab′ ra-ta
Sa′ bus
Sac′ a-das
Sa′ cæ
Sa′ cer
Sach-a-li′ tes
Sa-cra′ ni
Sac-ra′ tor
Sa-crat′ i-vir

Sad′ a-les
Sa′ dus
Sad-y-a′ tes
Sag′ a-na
Sag′ a-ris
Sa-git′ ta
Sa-gun′ tum, or
Sa-gun′ tus
Sa′ is
Sa′ la
Sal′ a-con
Sal-a-min′ i-a
Sal′ a-mis
Sal-a-mi′ na
Sa-la′ pi-a, or
Sa-la′ pi-æ
Sal′ a-ra
Sa-la′ ri-a
Sa-las′ ci (3)
Sa-lei′ us (5)
Sa-le′ ni (3)
Sal-en-ti′ ni (3)
Sa-ler′ num
Sal-ga′ ne-us, or
Sal-ga′ ne-a
Sa′ li-i (3) (4)
Sal-i-na′ tor

Sa′ li-us
Sa-llus′ ti-us
Sal′ lust, (Eng.)
Sal′ ma-cis
Sal-mo′ ne
Sal-mo′ ne-us
Sal′ mus
Sal-my-des′ sus
Sa′ lo
Sa-lo′ me (8)
Sa′ lon
Sa-lo′ na, or
Sa-lo′ næ
Sal-o-ni′ na
Sal-o-ni′ nus
Sa-lo′ ni-us
Sal′ pis
Sal′ vi-an
Sal-vid-i-e′ nus
Sal′ vi-us
Sa-ma′ ri-a (30)
Sam-bu′ los
Sa′ me, or Sa′ mos
Sa′ mi-a
Sam-ni′ tæ
Sam-ni′ tes
Sam′ nites, (Eng.)

Sam′ ni-um
Sa-mo′ ni-um
Sa′ mos
Sa-mos′ a-ta
Sam-o-thra′ ce, or
Sam-o-thra′ ci-a
Sa′ mus
Sa′ na
San′ a-os
San-cho-ni′ a-thon
*San-da′ ce
San-da′ li-um
San′ da-nis
San′ da-nus
San-di′ on (11)
San-dre-cot′ tus
San′ ga-la
San-ga′ rius, or
San′ ga-ris
San-guin′ i-us
San-nyr′ i-on
San′ to-nes, and
San′ to-næ
Sa′ on
Sa-pæ′ i, or Sa-phæ′ i
Sa′ por
†Sa-po′ res
Sap′ pho, or Sa′ pho
Sap′ ti-ne
Sa-rac′ o-ri (3)
Sa-ran′ ges
Sar-a-pa′ ni (3)
Sar′ a-pus
Sar′ a-sa
Sa-ras′ pa-des
Sar-dan-a-pa′ lus
Sar′ di (3)
Sar′ des
Sar-din′ i-a
Sar′ dis, or Sar′ des
Sar-don′ i-cus (30)
Sar-i-as′ ter
Sar-ma′ ti-a (10)
Sar-men′ tus
Sar′ ni-us
Sa′ ron
Sa-ron′ i-cus Si′ nus
Sar-pe′ don
Sar-ras′ tes
Sar′ si-na
Sar-san′ da
Sa′ son
Sa-tas′ pes
Sa′ ti-æ (10)
Sat-i-bar-za′ ne
Sa-tic′ u-la, and
Sa-tic′ u-lus
Sa′ tis
Sat-ra-pe′ ni
Sa-tri′ cum
Sa-trop′ a-ces
Sat′ u-ra
Sat-u-rei′ um, or
Sa-tu′ re-um
Sat-u-rei′ us
Sat-ur-na′ li-a
Sa-tur′ ni-a
Sat-ur-ni′ nus
Sa-tur′ ni-us
Sa-tur′ nus
Sat′ u-rum
Sat′ y-rus
Sav′ e-ra
Sau-fei′ us Tro′ gus
Sa′ vo, or Sav-o′ na
Sau-rom′ a-tæ
Sau′ rus
Sa′ vus
Saz′ i-ches (12)
Scæ′ a
Se′ a
Scæ′ va
Se′ va
Scæ′ vo-la
Sev′ o-la
Scal′ pi-um
Sca-man′ der
Sca-man′ dri-us
Scan-da′ ri-a
Scan-di-na′ vi-a
Scan-til′ la
Scap-tes′ y-le
Scap′ ti-a (10)
Scap′ ti-us (10)
Scap′ u-la
Scar′ di-i (3) (4)
Scar-phi′ a, or
Scar′ phe
Scau′ rus
Sced′ a-sus
Scel-e-ra′ tus
Sche′ di-a
Ske′ di-a
Sche′ di-us (12)
Sche′ ri-a
Schœ′ ne-us
Schœ′ nus, or
Sche′ no

* *Sandace.*—A sister of Xerxes, which I find in no lexicographer but Lempriere, and in him with the accent on the first syllable; but from its Greek original Σανδακη it ought certainly to be accented on the second syllable.

† *Sapores.*—This word, says Labbe, is by Gavantus and others, ignorant of the Greek, accented on the first syllable.

Sci'a-this
Si'a-this
Sci'a-thos
Sci'dros
Scil'lus
Sci'nis
Scin'thi (3)
Sci-o'ne
Sci-pi'a-dæ
Scip'i-o (9)
Sci'ra (7)
Sci-ra'di-um
Sci'ras (3)
Sci'ron
Sci'rus
Sco'lus
Scom'brus
Sco'pas
Sco'pi-um
Scor-dis'ci, and
Scor-dis'cæ
Sco-ti'nus
Sco-tus'sa
Scri-bo'ni-a
Scri-bo-ni-a'nus
Scri-bo'ni-us
Scyl-a-ce'um (9)
Scy'lax
Scyl'la
Scyl-læ'um
Scyl'li-as
Scyl'lis
Scyl'lus
Scy-lu'rus
Scyp-'pi-um
Scy'ras
Scy'ros
Scy'thæ
Scy'thes, or
Scy'tha
Scyth'i-a
Scyth'i-des
Scy-thi'nus
Scy'thon
Scy-thop'o-lis
Se-bas'ta
Se-bas'ti-a
Seb-en-ny'tus
Se-be'tus
Se-bu-si-a'ni, or
Se-gu-si-a'ni
Sec-ta'nus
Sed-i-ta'ni, or
Sed-en-ta'ni (3)
Se-du'ni (3)
Se-du'si-i (3)
Se-ges'ta
Se-ges'tes
Se-gob'ri-ga
Seg'ni (3)
Seg'o-nax
Se-gon'ti-a, or
Segun'ti-a (10)
Seg-on-ti'a-ci (3)
Se-go'vi-a
Se-gun'ti-um (10)
Se-ja'nus Æ'li-us
Sei'us Stra'bo
Se-lem'nus
Se-le'ne
Sel-eu-ce'na, or
Se-leu'cis
*Sel-eu'ci-a (29)
Se-leu'ci-dæ
Se-leu'cis
Se-leu'cus
Sel'ge
Se-lim'nus
Se-li'nuns, or
Se-li'nus
Se-la'si-a

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* *Seleucia.*—Lempriere and Labbe accent this word on the penultimate; but Ainsworth, Gouldman, and Holyoke, on the antepenultimate. As this word, according to Strabo, had its penultimate formed of the diphthong ει, Σελευκεια, this syllable ought to have the accent; but as the antepenultimate accent is so incorporated into our tongue, I would strongly recommend the pronunciation which an English scholar would give it at first sight, and that is placing the accent on the u. This is the accent Milton gives it:

——— Eden stretch'd her line
From Auran eastward to the royal tow'rs
Of great *Seleucia*, built by Grecian kings.

Par. Lost. b. 4.

If, however, the English scholar wishes to shine in the classical pronunciation of this word, let him take care to pronounce the *c* like *s* only, and not like *sh*, which it necessarily has, if the accent be on the antepenultimate syllable.—See Rules 10 and 30.

Sel-le′ is
Sel′li (3)
Se-lym′bri-a
Sem′e-le
Sem-i-ger-ma′ ni
Sem-i-gun′ tus
Se-mir′ a-mis
Sem′ no-nes
Se-mo′nes
Sem-o-sanc′ tus
Sem-pro′ ni-a
Sem-pro′ ni-us
Se-mu′ri-um
Se′ na
Se-na′ tus
Sen′na, or
Se′ na
Sen′ e-ca
Sen′ o-nes
Sen′ ti-us (10)
Sep-te′ ri-on
Sep-tim′ i-us
Sep-ti-mu-lei′ us
Sep′ y-ra

Seq′ ua-na
Seq′ ua-ni
Se-quin′ i-us
Se-ra′ pio
*Se-ra′ pis
Se′ res
Ser-bo′ nis
Se-re′ na
Se-re-ni-a′ nus
Se-re′ nus
Ser-ges′ tus
Ser′gi-a
Ser′gi-us
†Ser-gi′ o-lus
Se-ri′ phus
Ser′ my-la
Ser-ra′ nus
Se′ ron
Ser-to′ ri-us
Ser-væ′ us
Ser-vi-a′ nus
Ser-vil′ i-a
Ser-vil-i-a′ nus
Ser-vil′ i-us

Ser′ vi-us Tul′li-us
Ses′ a-ra
Se-sos′ tris
Ses′ ti-us
Ses′ tos, or Ses′ tus
Se-su′ vi-i (3)
Set′ a-bis
Se′ thon
Se′ ti-a (10)
Se-ve′ ra
Se-ve-ri-a′ nus
‡Se-ve′ rus
Seu′ thes
Sex′ ti-a
Sex-til′ i-a
Sex-til′ i-us
Sex′ ti-us
Sex′ tus
Si-bi′ ni (3)
Si-bur′ ti-us
Si-byl′ læ
Si′ ca
Si-cam′ bri, or
Sy-gam′ bri (3)

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* *Serapis*—There is not a dissenting voice among our prosodists for the pronouncing of this word with the accent on the penultimate syllable; and yet, to show the tendency of English pronunciation, when a ship of this name had a desperate engagement with one of the French, which attracted the attention of the Public, every body pronounced it with the accent on the first syllable. Milton has done the same in his sublime description of the grandeurs of Pandemonium:

> ——————————Not Babylon
> Nor great Alcairo such magnificence
> Equall'd in all their glories to enshrine
> Belus or *Serapis* their gods; or seat
> Their kings, when Egypt with Assyria strove,
> In wealth and luxury.
>
> *Par. Lost.* b. i. v. 717.

† *Sergiolus.*—I find this word in no dictionary but Lempriere's, and here the accent is placed upon the penultimate instead of the antepenultimate syllable.

‡ *Severus.*—This word, like *Serapis*, is universally mispronounced by the mere English scholar with the accent on the first syllable.

Si-ca'ni (3)
Si-ca'ni-a
Sic'e-lis
Si-cel'i-des
Sichæ'us
Si-cil'i-a
Si-cin'i-us Den-ta'tus
Si-ci'nus
Sic'o-rus
Sic'u-li (3)
Sic'y-on
Sish'e-on
Sic-y-o'ni-a
Sish-e-o'ne-a
Si'de (8)
Si-de'ro
Sid-i-ci'num
Si'don
Si-do'nis
Si-do'ni-us
Si'ga
Si-gæ'um, or Si-ge'um
Sig'ni-a
Sig-o-ves'sus
Si-gy'ni, Sig'u-næ
Si-gyn'næ
Si'la, or Sy'la
Si-la'na Ju'li-a
Si-la'nus
Sil'a-ris
Si-le'nus
Sil-i-cen'se
Sil'i-us I-tal'i-cus
Sil'phi-um
Sil-va'nus
Sim-briv'i-us, or Sim-bruv'i-us
Si-me'thus, or Sy-me'thus
Sim'i-læ
Sim'i-lis
Sim'mi-as
Si'mo
Si'mo-is
Sim-o-is'i-us (10)
Si'mon
Si-mon'i-des
Sim-plic'i-us (24)
Sim'u-lus
Si'mus
Sim'y-ra
Sin'di
Sin-gæ'i (3)
Si'nis
Sin'na-ces
Sin'na-cha
Sin'o-e
Si'non
Si-no'pe
Si-no'pe-us
Sin'o-rix
Sin'ti-i (3) (4)
Sin-u-es'sa
Siph'nos
Si-pon'tum, Si'pus
Sip'y-lum, and Sip'y-lus
Si-re'nes
Si'rens, (Eng.)
Si'ris
Sir'i-us
Sir'mi-um
Si-sam'nes
Sis'a-pho
Sis'e-nes
Si-sen'na
Sis-i-gam'bis, or Sis-y-gam'bis
Sis-o-cos'tus
Sis'y-phus
Si-tal'ces
Sith'ni-des
Si'thon
Si-tho'ni-a
Sit'i-us (10) (24)
Sit'o-nes
Sme'nus
Smer'dis
Smi'lax
Smi'lis
Smin-dyr'i-des
*Smin'the-us
Smyr'na
So-a'na
So-an'da
So-a'nes
Soc'ra-tes
Sœ'mi-as
Sog-di-a'na
Sog-di-a'nus
Sol'o-e, or So'li
So-lœ'is
So'lon
So-lo'ni-um
So'lus
Sol'y-ma, and

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* *Smintheus.*—This word, like *Orpheus*, and others of the same form, has the accent on the first syllable; but poets often contract the two last syllables into one; as Pope——

O, Smintheus, sprung from fair Latona's line,
Thou guardian pow'r of Cilla the divine!

See Idomeneus.

Sol'y-mæ
Som'nus
Son'chis (12)
Son-ti'a-tes
Sop'a-ter
So'phax
So-phe'ne (8)
Soph'o-cles
Soph-o-nis'ba
So'phron
*So-phron'i-cus
Soph-ro-nis'cus
So-phro'ni-a
So-phros'y-ne
Sop'o-lis
So'ra
So-rac'tes, and
So-rac'te
So-ra'nus
So'rex
So-rit'i-a (10)
So'si-a Gal'la (10)
So-sib'i-us
Sos'i-cles
So-sic'ra-tes
So-sig'e-nes
So'si-i (3) (10)
Sos'i-lus

So-sip'a-ter
So'sis
So-sis'tra-tus
So'si-us (10)
Sos'the-nes
Sos'tra-tus
Sot'a-des
So'ter
So-te'ri-a
So-ter'i-cus
So'this
So'ti-on (11)
So'ti-us (10)
So'us
Soz'o-men
Spa'co
Spar'ta
Spar'ta-cus
Spar'tæ, or Spar'ti
Spar-ta'ni, or
Spar-ti-a'tæ (22)
Spar-ti-a'nus
Spe'chi-a (12)
Spen'di-us
Spen'don
Sper-chi'us (12)
Sper-ma-toph'a-gi
Speu-sip'pus

Spac-te'ri-æ
Sphe'rus
Sphinx
Spi'o
Spho'dri-as
Sphra-gid'i-um
Spi-cil'lus
Spin'tha-rus
Spin'ther
Spi-tam'e-nes
Spi-thob'a-tes
Spith-ri-da'tes
Spo-le'ti-um (10)
†Spor'a-des (20)
Spu-ri'na
Spu'ri-us
Sta-be'ri-us
Sta'bi-æ
Sta-gi'ra (1)
Sta'i-us
Staph'y-lus
Sta-san'der
Sta-sil'e-us (29)
Sta-til'i-a
Sta-til'i-us
Stat'i-næ
Sta-ti'ra
Sta'ti-us (10)

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* *Sophronicus*—I find this word in no prosodist but Lubbe; and he places the accent on the penultimate syllable, like most other words of this termination; unless, says he, any one thinks it more likely to be derived from Sophron, than from victory; that is, by uniting a general termination to the root of the word, than combining it with another word significant of itself; but as there is a Greek adjective σωφρονικος, signifying *ordained by nature to temperance*, it is much more probable that *Sophronicus* is this adjective used substantively, than that it should be compounded of σωφρων and νικος, *conquering temperance*; and therefore the antepenultimate accent seems preferable.

† *Sporades*—This word has the accent placed on the first syllable by all our prosodists; but a mere English ear is not only inclined to place the accent on the second syllable, but to pronounce the word as if it were a dissyllable, *Spo-rades'*; but this is so gross an errour, that it cannot be too carefully avoided.

Sta-sic'ra-tes
Sta'tor
Stel-la'tes
Stel'li-o
Ste'na
Sten-o-bœ'a
Ste-noc'ra-tes
Sten'tor
Steph'a-na
Steph'a-nus
Ster'o-pe
Ster'o-pes
Ste-sich'o-rus
Ster-tin'i-us
Ste-sag'o-ras
Stes-i-cle'a
Ste-sim'bro-tus
Sthen'e-le
Sthen'e-lus
Sthe'nis
Sthe'no
Sthen-o-bœ'a
Stil'be, or Stil'bi-a
Stil'i-cho
Stil'po
Stim'i-con
Stiph'i-lus
Sto-bæ'us
Stœch'a-des
Sto'i-ci
Sto'ics, (Eng.)
Stra'bo
Stra-tar'chas
Stra'to, or Stra'ton
Strat'o-cles
Strat-o-ni'ce
Stra-to-ni'cus (30)
Stron'gy-le
Stroph'a-des
Stro'phi-us
Stru-thoph'a-gi
Stru'thus
Stry'ma
Strym'no
Stry'mon
Stym-pha'li-a, or Stym-pha'lis
Stym-pha'lus
Styg'ne
Sty'ra
Sty'rus
Styx
Su-ar-do'nes
Su-ba'tri-i (3) (4)
Sub-lic'i-us (24)
Sub'o-ta
Sub-ur'ra
Su'cro
Sues'sa
Sues'so-nes
Sue-to'ni-us
Sue'vi
Sue'vi-us
Suf-fe'nus
Suf-fe'ti-us, or Fu-fe'ti-us
*Sui'das
Suil'i-us
Sui'o-nes
Sul'chi
Sul'ci-us
Sul'mo, or Sul'mo-na
Sul-pit'i-a
Sul-pit'i-us, or Sul-pic'i-us (24)
Sum-ma'nus
Su'ni-ci
Su'ni-des
Su'ni-um
Su-o-vet-au-ril'i-a
Su'pe-rum ma're
Su'ra Æ-myl'i-us
Su-re'na
Sur-ren'tum
Su'rus
Su'sa
Su'sa-na
Su-si-a'na, or Su'sis
Su-sa'ri-on
Sa'tri-um
Sy-ag'rus
Syb'a-ris

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* *Suidas.*—This word is generally heard, even among the learned, in two syllables, as if written *Sui-das*. Labbe, however, makes it three syllables, and accents the first; although, says he, by what right I know not, it is generally pronounced with the accent on the penultimate. It may be observed, that if we place the accent on the first syllable, the *i* in the second must be pronounced like *e*; and that the general pronunciation which Labbe complains of, that of placing the accent on the second syllable, must, in our English pronunciation of Greek or Latin words, preserve the *i* in its long open sound, as in *idle*: if, therefore, we pronounce the *i* in this manner, it is a sufficient proof that we place the accent on the penultimate syllable; which, though common, is, as Labbe observes, without good authority.

Syb-a-ri'ta
Syb'a-rite, (Eng.)
Syb'o-tas
Sy-cin'nus
Sy'e-dra
Sy'e-ne (8)
Sy-e-ne'si-us (10)
Sy-en-i'tes
Syg'a-ros
Sy-le'a
Syl'e-us
Syl'la
Syl'lis
Syl'o-es
Syl'o-son
Syl-va'nus

Syl'vi-a
Syl'vi-us
Sy'ma, or Sy'me
Sym'bo-lum
Sym'ma-chus
Sym-pleg'a-des
Sy'mus
Syn-cel'lus
Sy-ne'si-us (10)
Syn'ge-lus
Syn'nas
Syn-na-lax'is
Syn'nis
Sy-no'pe
Syn'ty-che
Sy'phax

Sy-phæ'um
Syr'a-ces
Syr-a-co'si-a (10)
Syr-a-cu'sæ (8)
Syr'a-cuse, (Eng.)
Syr'i-a
Sy'rinx
Syr-o-phœ'nix
Syr-o-phœ-ni'ces
Sy'ros
Syr'tes
Sy'rus
Sys-i-gam'bis
Sy-sim'e-thres
Sys'i-nas
Sy'thas

TA TA TA

TA-AU'TES
Tab'ra-ca
Ta-bur'nus
Tac-fa-ri'nas
Ta-champ'so
Ta'chos, or Ta'chus
Tac'i-ta (24)
Tac'i-tus (24)
Tæ'di-a
Tæn'a-rus
Tæ'ni-as
Ta'ges
Ta-go'ni-us
Ta'gus
Ta-la'si-us (10)
Tal'a-us
Ta-la'y-ra (6)
Tal'e-tum
Tal-thyb'i-us

Ta'lus
Tam'a-rus
Ta'mos
Ta-ma'se-a
Tam'pi-us
Tam'y-ras
Tam'y-ris
Tan'a-gra
Tan'a-grus, or
Tan'a-ger
Tan'a-is
Tan'a-quil
Tan-tal'i-des
Tan'ta-lus
Ta-nu'si-us Ger'
mi-nus (10)
Ta'phi-æ.
Ta'phi-us
Ta'phi-us, or

Ta-phi-as'sus
Tap-rob'a-ne
Tap'sus
Tap'y-ri (3)
Tar'a-nis
Ta'ras
Tar-ax-ip'pus
Tar-bel'li (3)
Tar-che'ti-us (10)
Tar'chon
Ta-ren'tum, or
Ta-ren'tus
Tar'næ
Tar'pa
Tar-pei'a (5)
Tar-pei'us (5)
Tar-quin'i-i (3)
Tar-quin'i-a
Tar-quin'i-us

Tar-quit'i-us (27)
Tar'qui-tus
Tar-ra-ci'na
Tar'ra-co
Tar-ru'ti-us (10)
Tar'sa
Tar'si-us (10)
Tar'sus, or Tar'sos
Tar'ta-rus
Tar-tes'sus
Tar-un'ti-us
Tas-ge'ti-us
Ta'ti-an
Ta-ti-en'ses
Ta'ti-us (10)
Tat'ta
Tau-lan'ti-i (3)
Tau'nus
Tau-ra'ni-a
Tau-ran'tes
Tau'ri (3)
Tau'ri-ca Cher-so-ne'sus
Tau'ri-ca (7)
Tau-ri'ni (3)
Tau-ris'ci (3)
Tau'ri-um
Tau-ro-min'i-um
Tau'rus
Tax'i-la
Tax'i-lus, or Tax'i-les
Tax-i-maq'ui-lus
Ta-yg'e-te, or Ta-y-ge'te
*Ta-yg'e-tus, or Ta-yg'e-ta
Te-a'num
Te'a-rus
Te-a'te-a, Te'a-te, or Te-ge'a-te
Tech-mes'sa
Tech'na-tis
Tec'ta-mus
Tec-tos'a-ges, or Tec-tos'a-gæ
Te'ge-a, or Te-gæ'a
Teg'u-la
Teg'y-ra (7)
Te'i-us (5)
Te'i-um, or Te'os
Tel'a-mon
Tel-a-mo-ni'a-des
Tel-chi'nes
Tel-chin'i-a
Tel-chin'i-us
Tel'chis
Te'le-a (7) (19)
Te-leb'o-as
Te-leb'o-æ, or Te-leb'o-es
Tel-e-bo'i-des
Te-lec'les, or Te-lec'lus
Tel-e-cli'des
Te-leg'o-nus
Te-lem'a-chus
Tel'e-mus
Tel-e-phas'sa
Tel'e-phus
Te-le'si-a (10)
Te-les'i-clas
Tel-e-sil'la
Tel-e-sin'i-cus
Tel-e-si'nus
Tel-e-sip'pus
Te-les'pho-rus
Tel-e-stag'o-ras
Te-les'tas
Te-les'tes
Te-les'to
Tel'e-thus
Tel-e-thu'sa
Te-leu'ri-as
Te-leu'ti-as
Tel-la'ne
Tel'li-as
Tel'lis
Tel'lus
Tel-mes'sus, or Tel-mis'sus
Te'lon
Tel-thu'sa
Te'lys (26)
Te-ma'the-a
Te-me'ni-um
Tem-e-ni'tes
Tem'e-nus
Tem-e-rin'da
Tem'e-sa
Tem'e-se
Tem'nes

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* *Taygetus* and *Taygete*.—All our prosodists but Lempriere accent these words on the antepenultimate syllable, as if divided into *Ta-yg'e-tus* and *Ta-yg'e-te*. I am, therefore, rather inclined to suppose the quantity marked in his dictionary an errour of the press. The lines in Lily's *Quæ Genus* will easily call to the recollection of every scholar how early he adopted the antepenultimate pronunciation.

Tartara, Taygetus, sic Tænera, Massica, et altas
Gargarus.———

Tem'nos
Tem'pe
Ten'e-dos
Te'nes (26)
Ten'e-sis
Te'nos (26)
Ten'ty-ra, Egypt
Ten-ty'ra, Thrace
Te'os, or Te'i-os
Te-re'don
Te-ren'ti-a
Te-ren-ti-a'nus
Te-ren'tus
*Te're-us
Ter-ges'te, and
Ter-ges'tum
Te'ri-as (19)
Ter-i-ba'zus
Te-rid'a-e (19)
Ter-i-da'tes
Ter'i-gum
Ter-men'ti-a (10)
Ter'me-rus (27)
Ter-me'sus (27)
Ter-mi-na'li-a
Ter-mi-na'lis
Ter'mi-nus
Ter'mi-sus, or
Ter-mes'sus
Ter-pan'der
Terp-sich'o-re (8)
Terp-sic'ra-te
Ter-ra-ci'na
Ter-ra-sid'i-us
Ter'ti-a (10)
Ter'ti-us (10)
Ter-tul-li-a'nus
Te'thys (26)

Te-trap'o-lis
Tet'ri-cus
Teu'cer
Teu'cri (3)
Teu'cri-a
Teuc'te-ri (3)
Teu-mes'sus
Teu'ta
Teu-ta'mi-as, or
Teu'ta-mis
Teu'ta-mus
Teu'tas, or
Teu-ta'tes
Teu'thras
Teu-tom'a-tus
Teu'to-ni, and
Teu'to-nes
Tha-ben'na
Tha'is
Tha'la
Thal'a-me
Tha-las'si-us
Tha'les
Tha-les'tri-a, or
Tha-les'tris
Tha-le'tes (27)
Tha-li'a (30)
Thal'pi-us
Tham'y-ras
Tham'y-ris
Thar-ge'li-a
Tha-ri'a-des
Tha'rops (26)
Thap'sa-cus
Tha'si-us, or
Thra'si-us (10)
Thá'sos (26)
Tha'sus

Thau-man'ti-as, and
Thau-man'tis
Tau'mas
Thau-ma'si-us
The'a
The-ag'e-nes
The-a'ges
The-a'no
The-a'num
The-ar'i-das
The-ar'nus
The-a-te'tes
The'bæ (8)
† *Thebes*, (Eng.)
Theb'a-is
The'be, or The'bæ
The'i-a
The'i-as (5)
Thel-e-phas'sa
Thel-pu'sa
Thelx-i'on (29)
Thelx-i'o-pe
The-me'si-on (11)
The'mis
The-mis'cy-ra
Them'e-nus
Them'i-son
The-mis'ta
The-mis'ti-us
The-mis'to-cles
Them-i-stog'e-nes
The-o-cle'a
The'o-cles
The'o-clus
The-o-clym'e-nus
The-oc'ri-tus
The-od'a-mas, or
Thi-od'a-mas

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* *Tereus.*—For words of this termination, see *Idomeneus.*

† *Thebes.*—Thebes in Egypt was called *Hecatom'pylos*, from having a hundred gates; and Thebes in Greece *Heptap'ylos*, from its seven gates.

The-o-dec′tes
The-od-o-re′tus
The-od′o-ret, (Eng.)
The-od-o-ri′tus
The-o-do′ra
The-o-do′rus
The-o-do′si-us (10)
The-od′o-ta
The-o-do′ti-on (11)
The-od′o-tus
The-og-ne′tes
The-og′nis
The-om-nes′tus
The′on
The-on′o-e (8)
The′o-pe
The-oph′a-ne
The-oph′a-nes
The-o-pha′ni-a
The-oph′i-lus
The-o-phras′tus
The-o-pol′e-mus
The-o-pom′pus
The-o-phy-lac′tus
The-oph′i-lact (Eng.
The-o′ri-us
The-o-ti′mus
The-ox′e-na
The-ox-e′ni-a
The-ox-e′ni-us
The′ra
The-ram′bus
The-ram′e-nes
The-rap′ne, or
Te-rap′ne
The′ras
The-rip′pi-das
Ther′i-tas
Ther′ma
Ther-mo′don
Ther-mop′y-læ
Ther′mus
The-rod′a-mas
The′ron
Ther-pan′der
Ther-san′der
Ther-sil′o-chus
Ther-sip′pus
Ther-si′tes (1)
Thes-bi′tes
The-se′i-dæ
The-se′is
The′se-us
The-si′dæ
The-si′des
Thes-moph-o′ri-a
Thes-moth′e-tæ
Thes-pi′a
Thes-pi′a-dæ
Thes-pi′a-des
Thes′pi-æ
Thes′pis
Thes′pi-us, or
Thes′ti-us
Thes-pro′tia (10)
Thes-pro′tus
Thes-sa′li-a
Thes-sa-′li-on (29)
Thes-sa-li′o-tis
*Thes-sa-lo-ni′ca (30)
Thes′sa-lus
Thes′te
Thes′ti-a
Thes-ti′a-de, and
Thes-ti′a-des
Thes′ti-as
Thes′ti-us
Thes′tor
Thes′ty-lis
The′tis
Theu′tis, or
Teu′this
Thi′a
Thi′as
Thim′bron
Thi-od′a-mas
This′be
This′i-as (10)
This′o-a
Tho-an′ti-um (10)
Tho′as
Tho′e (8)
Thom′y-ris (19)
Tho′lus
†Thon
Tho′nis
Tho′on
Tho′o-sa
Tho-o′tes
Tho-ra′ni-us
Tho′rax
Tho′ri-a
Thor′nax
Thor′sus
Tho′us
Thra′ce
Thra′ces
Thra′ci-a
Thrace, (Eng.)
Thrac′i-dæ (19)

* *Thessalonica.*—This word, like every other of a similar termination, is sure to be pronounced by a mere English scholar with the accent on the third syllable; but this must be avoided on pain of literary excommunication.

† *Thon*, a physician of Egypt.—Milton spells this word with the final *e*, making

Thra′ cis
Thra′ se-as (11)
Thra-sid′ e-us
Thra′ si-us (10)
Thra′ so
Thras-y-bu′ lus
Thras-y-dæ′ us
Thra-syl′ lus
Thra-sym′ a-chus
Thras-y-me′ des
Thras-y-me′ nus
Thre-ic′ i-us (24)
Thre-is′ sa
Threp-sip′ pas
Thri-am′ bus
Thro′ ni-um
Thry′ on
Thry′ us
Thu-cyd′ i-des
Thu-is′ to
Thu′ le (8)
Thu′ ri-æ, or
Thu′ ri-um
Thu′ ri-nus
Thus′ ci-a (10)
Thy′ a
Thy′ a-des
Thy′ a-mis
Thy′ a-na
Thy-a-ti′ ra
Thy-bar′ ni
Thy-es′ ta
Thy-es′ tes
Thym′ bra
Thym-bræ′ us
Thym′ bris
Thym′ bron
Thym′ e-le
Thy-mi′ a-this
Thy-moch′ a-res
Thy-mœ′ tes
Thy-od′ a-mas
Thy-o′ ne
Thy-o′ ne-us
Thy′ o-tes
Thy′ re
Thyr′ e-a
Thyr′ e-us
Thyr′ i-on (29)
Thyr-sag′ e-tæ
Thys′ sos
Thy′ us
Ti′ a-sa (1)
Tib-a-re′ ni
Ti-be′ ri-as
Tib-e-ri′ nus
Tib′ e-ris
Ti-be′ ri-us
Ti-be′ sis
Ti-bul′ lus
Ti′ bur
Ti-bur′ ti-us (10)
Ti-bur′ tus
Tich′ i-us (12)
Tic′ i-da
Ti-ci′ nus
Tid′ i-us
Ti-es′ sa
Tif′ a-ta
Ti-fer′ num
Tig′ a-sis
Tig-el-li′ nus (24)
Ti-gel′ li-us
Ti-gra′ nes
Tig-ran-o-cer′ ta
Ti′ gres
Ti′ gris
Tig-u-ri′ ni (3)
Til-a-tæ′ i (4)
Ti-mæ′ a
Ti-mæ′ us
Ti-mag′ e-nes
Ti-mag′ o-ras
Ti-man′ dra
Ti-man′ dri-des
Ti-man′ thes
Ti-mar′ chus (12)
Tim-a-re′ ta
Ti-ma′ si-on (11)
Tim-a-sith′ e-us
Ti-ma′ vus
Ti-me′ si-us (11)
Ti-moch′ a-ris (12)
Tim-o-cle′ a
Ti-moc′ ra-tes
Ti-mo′ cre-on
Tim-o-de′ mus
Tim-o-la′ us
Ti-mo′ le-on
Ti-mo′ lus (13)
Ti-mom′ a-chus
Ti′ mon
Ti-moph′ a-nes
Ti-mo′ the-us
Ti-mox′ e-nus
Tin′ gis
Ti′ pha
Ti′ phys

making it one syllable only, and consequently pronouncing it so as to rhyme with *tone*:

> Not that Nepenthe, which the wife of *Thone*,
> In Egypt, gave to Jove-born Helena,
> Is of such pow'r to stir up joy as this——
>
> *Comus.*

Tiph′y-sa
Ti-re′si-as (10)
Tir-i-ba′ses
Tir-i-da′tes
Ti′ris (18)
Ti′ro
Ti-ryn′thi-a
Ti-ryn′thus
Ti-sæ′um
Ti-sag′o-ras
Ti-sam′e-nes
Ti-san′drus
Ti-sar′chus (12)
Ti-si′a-rus
Tis′i-as (10)
Ti-siph′o-ne
Ti-siph′o-nus
Tis-sam′e-nus
Tis-sa-pher′nes
Ti-tæ′a
Ti′tan Ti-ta′nus
Tit′a-na
Ti-ta′nes
Ti′tans, (Eng.)
Ti-ta′ni-a
Ti-tan′i-des
Ti-ta′nus, (a giant)
Tit′a-nus, (a river)
Tit-a-re′si-us (10)
Tit′e-nus
Tith-e-nid′i-a
Ti-tho′nus
Tit′i-a (19)
Tit-i-a′na (21)
Tit-i-a′nus
Tit′i-i (3) (19)
Ti-thraus′tes
Ti-tin′i-us
Tit′i-us (10) (19)
Ti-tor′mus
Ti-tu′ri-us
Ti′tus
Tit′y-rus
Tit′y-us (19)
Tle-pol′e-mus (16)
Tma′rus
Tmo′lus (13)
Troch′a-ri
To-ga′ta
Tol′mi-des
To-lo′sa
To-lum′nus
To′lus
To-mæ′um
Tom′a-rus (19)
Tom′i-sa
To′mos, or To′mis
Tom′y-ris (19)
To′ne-a
Ton-gil′li
To-pa′zos
Top′i-ris, or
Top′rus
Tor′i-ni (3)
To-ro′ne
Tor-qua′ta
Tor-qua′tus
Tor′tor
To′rus
Tor′y-ne
Tox-a-rid′i-a (19)
Tox′e-us
Tox-ic′ra-te
Tra′be-a
Trach′a-lus (12)
Tra′chas
Tra-chin′i-a
Trach-o-ni′tis
Tra′gus
Traj-a-nop′o-lis
Tra-ja′nus
Tra′jan, (Eng.)
Tral′les
Trans-tib-er-i′na
Tra-pe′zus
Tra-sul′lus
Tre-ba′ti-us (10)
Tre-bel-li-a′nus
Tre-bel-li-e′nus
Tre-bel′li-us
Tre′bi-a
Tre′bi-us
Tre-bo′ni-a
Tre-bo′ni-us
Treb′u-la (19)
Tre′rus
Trev′e-ri (3)
Tri-a′ri-a
Tri-a′ri-us
Tri-bal′li (3)
Trib′o-ci
Tri-bu′ni
Tric-as-ti′ni (3)
Tric′cæ
Trick′se
Tri-cla′ri-a
Tri-cre′na
Tri-e-ter′i-ca
Trif-o-li′nus
Tri-na′cri-a, or
Trin′a-cris
Tri-no-ban′tes
Tri-oc′a-la, or
Tri′o-cla
Tri′o-pas, or
Tri′ops
Tri-phyl′i-a
Tri-phil′lis (1)
Tri-phi′lus
Trip′o-lis (19)
Trip-tol′e-mus
Triq′ue-tra
Tris-me-gis′tus
Trit′i-a (10)
Trit-o-ge-ni′a (20)
Tri′ton
Tri-to′nis
Tri-ven′tum
Triv′i-a

Triv'i-æ an'trum
Triv' i-æ lu'cus
Tri-vi'cum
Tri-um'vi-ri (4)
Tro'a-des
Tro'as
Troch'o-is (12)
Trœ-ze'ne
Trog'i-lus (24)
Trog-lod'y-tæ
Tro'gus Pom-pe'i-us
Tro'ja
Troy, (Eng.)
*Tro'i-lus
Trom-en-ti'na
Troph'i-mus
Tro-pho'ni-us
Tros
Tros'su-lum
Trot'i-lum
Tru-en'tum, or Tru-en-ti'num
Tryph'e-rus
Tryph-i-o-do'rus

Try'phon
Try-pho'sa
Tu'be-ro (19)
Tuc'ci-a (10)
Tuk'she-a
Tu'ci-a (10)
Tu'der, or Tu-der'ti-a (10)
Tu'dri (3)
Tu-gi'ni, or Tu-ge'ni
Tu-gu-ri'nus (22)
Tu-is'to
Tu-lin'gi (3)
Tul'la
Tul'li-a
Tul-li'o-la
Tul'li-us
Tu-ne'ta, or Tu'nis
Tun'gri
Tu-ra'ni-us
Tur'bo
Tur-de-ta'ni
Tu-re'sis
Tu'ri-us

Tur'nus
Tu'ro-nes
Tur'pi-o
Tu-rul'li-us
Tus-ca'ni-a, and Tus'ci-a (10)
Tus'ci (3)
Tus-cu-la'num
Tus'cu-lum
Tus'cus
Tu'ta
Tu'ti-a (10)
Tu'ti-cum
Ty'a-na
†Ty-a'ne-us, or Ty-a-ne'us
Ty-a-ni'tis
Ty'bris
Ty'bur
Ty'che (12)
Ty'ke
Tych'i-us (12)
Tych'i-cus (12)
Ty'de
‡Tyd'e-us

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* *Troilus.*—This word is almost always heard as if it were two syllables only, and as if written *Troy'lus.* This is a corruption of the first magnitude: the vowels should be kept separate, as if written *Tro'e-lus.*—See *Zoilus.*

† *Tyaneus.*—This word is only used as an adjective to Apollonius, the celebrated Pythagorean philosopher, and is formed from the town of *Tyana*, where he was born. The natural formation of this adjective would undoubtedly be *Tyaneus*, with the accent on the antepenultimate syllable. Labbe, at the word *Tyana*, says, "et inde deductum *Tyaneus*; quidquid sciam reclamare nonnullos sed immerito, ut satis norunt eruditi."

The numberless authorities which might be brought for pronouncing this word either way, sufficiently show how equivocal is its accent, and of how little importance it is to which we give the preference. My private opinion coincides with Labbe; but as we generally find it written with the diphthong, we may presume the penultimate accent has prevailed, and that it is the safest to follow.

‡ *Tydeus.*—This word, like several others of the same termination, was pronounced by the Greeks sometimes in three, and sometimes in two syllables, the

Ty-di′des
Ty-e′nis
Tym′ber
Ty-mo′lus
Tym-pa′ni-a
Tym-phæ′i (3)
Tyn-dar′i-des
Tyn′da-ris
Tyn′da-rus
Tyn′ni-chus
Ty-phœ′us, or
Ty-phœ′os, sub.

Ty-pho′e-us, adj.
Ty′phon
Ty-ran-ni′on
Ty-ran′nus
Ty′ras, or Ty′ra
Ty′res
Tyr-i-da′tes
Tyr′i-i (4)
Ty-ri′o-tes
Ty′ro
Ty-rog′ly-phus
Ty′ros

Tyr-rhe′i-dæ
Tyr-rhe′i-des
Tyr-rhe′ni
Tyr-rhe′num
Tyr-rhe′nus
Tyr′rhe-us
Tyr-rhi′dæ
Tyr′sis
Tyr-tæ′us
Ty′rus, or Ty′ros
Tyre, (Eng.)
Tys′i-as (10)

VA VA VA

Vag-cæ′i (3)
Va-cu′na
Va′ga
Vag-e-dru′sa
Va-gel′li-us
Va-ge′ni (3)
Va′la

Va′lens
Va-len′ti-a (10)
Val-en-tin-i-a′nus
Val-en-tin′i-an, (Eng.)
Va-le′ri-a
Va-le-ri-a′nus

Va-le′ri-an, (Eng.)
Va-le′ri-us
Val′e-rus
Val′gi-us
Van-da′li-i (3) (4)
Van-gi′o-nes
Van′ni-us

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eu considered as a diphthong. When it was pronounced in three syllables, the penultimate syllable was long, and the accent was on it as we find it in a verse of Wilkie's *Epigoniad:*

Venus, still partial to the Theban arms,
Tydeus' son seduc'd by female charms.

But the most prevailing pronunciation was that with the antepenultimate accent, as we generally find it in Pope's Homer:

Next came Idomeneus and *Tydeus'* son,
Ajax the less, and Ajax Telamon.

POPE'S *Hom.* b. ii. v. 50.

See *Idomeneus.*

Va-ra′nes
Var-dæ′i
Va′ri-a
Va-ri′ni (3)
Va-ris′ti
Va′ri-us
Var′ro
Va′rus
Vas-co′nes
Vat-i-ca′nus
Va-tin′i-us
Vat-i-e′nus
U′bi-i (4)
U-cal′e-gon
U′cu-bis
Vec′ti-us (10)
Ve′di-us Pol′li-o
Ve-ge′ti-us (10)
Ve′i-a
Ve-i-a′nus
Ve-i-en′tes
Ve-i-en′to
Ve′i-i (3)
Vej′o-vis
Ve-la′brum
Ve-la′ni-us
Ve′li-a
Vel′i-ca
Ve-li′na
Ve-li′num
Ve-li-o-cas′si (3)
Vel-i-ter′na
Ve-li′træ
Vel′la-ri (3)
Vel′le-da
Vel-le′i-us
*Ve-na′frum
Ven′e-di
Ven′e-li
Ven′e-ti (3)
Ve-ne′ti-a (10)
Ven′ice, (Eng.)
Ven′e-tus
Ve-nil′i-a
Ve-no′ni-us
Ven-tid′i-us
Ven′ti (3)
Ven-u-le′i-us
Ven′u-lus
Ve′nus
Ve-nu′si-a, or
Ve-nu′si-um (10)
Ve-ra′gri
Ve-ra′ni-a
Ve-ra′ni-us
Ver-big′e-nus
Ver-cel′læ
Ver-cin-get′o-rix
Ver-e′na
Ver-gil′i-a
Ver-gas-il-lau′nus
Ver-gel′lus
Ver-gil′i-æ
Ver-gin′i-us
Ver′gi-um
Ver-go-bre′tus
Ver′i-tas
Ver-o-doc′ti-us (10)
Ver-o-man′du-i
Ve-ro′na
Ve-ro′nes
Ver-o-ni′ca (30)
Ver-re-gi′num
Ver′res, C.
Ver′ri-tus
Ver′ri-us
†Ver-ru′go
Ver′ti-co
Ver-ti-cor′di-a
Ver-tis′cus
Ver-tum′nus
Ver-u-la′nus
Ve′rus
Ves′bi-us, or
Ve-su′bi-us
Ves-ci-a′num
Ves-pa-si-a′nus
Ves-pa′si-an, (Eng.)
Ves-cu-la′ri-us
Ves′e-ris
Ve-se′vi-us, and
Ve-se′vus
Ves′ta
Ves-ta′les
Ves-ta′li-a
Ves-tic′i-us (24)
Ves′til′i-us
Ves-til′la
Ves-ti′ni (3)
Ves-ti′nus
Ves′u-lus
Ve-su′vi-us
Vet′ti-us
Vet-to′nes
Vet-u-lo′ni-a

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* *Venafrum.*—Though the accent may be placed either on the antepenultimate or the penultimate syllable of this word, the latter is by far the preferable, as it is adopted by Lempriere, Labbe, Gouldman, and other good authorities.

† *Verrugo.*—I have given this word the penultimate accent with Lempriere, in opposition to Ainsworth, who adopts the antepenultimate.

Ve-tu' ri-a
Ve-tu' ri-us
Ve'tus
U' fens
Uf-en-ti'na
Vi-bid' i-a
Vi-bid' i-us
Vib' i-us
Vi' bo
Vib-u-le' nus
Vi-bul' li-us
Vi' ca Po' ta
Vi-cen' ta, or
Vi-ce'ti-a (10)
Vi-cel' li-us
Vic' tor
Vic-to' ri-a
Vic-to' ri-us
Vic-to-ri' na
Vic-to-ri' nus
Vic-tum' vi-æ
Vi-en' na
Vil' li-a
Vil' li-us
Vim-i-na' lis
Vin-cen' ti-us (10)
Vin' ci-us
Vin-da' li-us
Vin-del' i-ci (4)
Vin-de-mi-a' tor
Vin' dex Ju' li-us
Vin-dic' i-us (10)
Vin-do-nis' sa
Vi-nic' i-us (10)
Vi-nid' i-us
Vin' i-us
Vin' ni-us
Vip-sa' ni-a
Vir' bi-us
Vir-gil' i-us
Vir' gil, (Eng.)
Vir-gin' i-a
Vir-gin' i-us
Vir-i-a' thus
Vir-i-dom' a-rus
Vi-rip' la-ca
Vir' ro
Vir' tus
Vi-sel' li-us
Vi-sel' lus
Vi-tel' li-a
Vi-tel' li-us
Vit' i-a (10)
Vit' ri-cus
Vi-tru' vi-us
Vit' u-la
Ul-pi-a' nus
Ul' pi-an, (Eng.)
U' lu-bræ
U-lys' ses
Um' ber
Um' bra
Um' bri-a
Um-brig' i-us (24)
Um' bro
Un' ca
Un' chæ
Un-de-cem' vi-ri (3)
U-nel' li (3)
Unx' i-a
Vo-co' ni-a
Vo-co' ni-us
Vo-con' ti-a (10)
Vog' e-sus
Vol-a-gin' i-us
Vo-la' na
Vo-lan' dum
Vol-a-ter' ra
Vol' cæ, or
Vol' gæ
Vo-log' e-ses
Vo-log' e-sus
Vol' scens
Vol' sci, or Vol' ci
Vol-sin' i-um
Vol-tin' i-a
Vo-lum' næ Fa' num
Vo-lum' ni-a
Vo-lum' nus
Vo-lum' ni-us
Vo-lup' tas, and
Vo-lu' pi-a
Vol-u-se' nus
Vo-lu-si-a' nus
Vo-lu' si-us (10)
Vol' u-sus
Vo' lux
Vo-ma' nus
Vo-no' nes
Vo-pis' cus
Vo-ra' nus
Vo-ti-e' nus (22)
U-ra' ni-a
U-ra' ni-i, or U' ri-i
U' ra-nus
Ur-bic' u-a
Ur' bi-cus
U' ri-a
U' ri-tes
Ur-sid' i-us
Us-ca' na
U-sip' e-tes, or
U-sip' i-ci (3)
Us-ti' ca
U' ti-ca
Vul-ca-na' li-a
Vul-ca' ni
Vul-ca' ni-us
Vul-ca' nus
Vul' can, (Eng.)
Vul-ca' ti-us (10)
Vul' so
Vul' tu-ra
Vul-tu-re' i-us
Vul-tu' ri-us
Vul-tur' nus

Vul-tur' nus
Vul-si' num

Ux-el-lo-du' num
Ux'i-i (3)

Ux-is' a-ma
U' zi-ta

XE XE XY

Xan' the (17)
Xan' thi
Xan' thi-a
Xan' thi-ca
Xan-thip' pe
Xan-thip' pus
Xan' tho
Xan-tho-pu' lus
Xan' thus
Xan' ti-cles
Xan-tip' pe
Xan-tip' pus
Xe-nag' o-ras

Xe-nar' chus
Xen' a-res
Xen' e-tus
Xe' ne-us
Xe-ni' a-des
Xe' ni-us
Xen-o-cle' a
Xen' o-cles
Xen-o-cli' des
Xe-noc' ra-tes
Xe-nod' a-mus
Xe-nod' i-ce
Xe-nod' o-chus

Xen-o-do' rus
Xe-nod' o-tus
Xe-noph' a-nes
Xe-noph' i-lus
Xen' o-phon
Xen' o-phon-ti' us
Xen-o-pi-thi' a
Xerx' es (17)
Xeu' xes
Xu' thus
Xy' chus
Xyn' i-as
Xyn-o-ich' i-a

ZA ZA ZE

Zab' a-tus (19) (27)
Zab-di-ce' ne
Za-bir' na
Zab' u-lus
Za-cyn' thus
Za-græ' us
Za' grus
Zal' a-tes (19)
Za-leu' cus

Za' ma, or Zag' ma
Za' me-is
Za-mol' xis
Zan' cle
Zan' the-nes
Zan' thi-cles
Za' rax
Zar-bi-e' nus
Zar-i-as' pes
Za' thes

Ze-bi' na
Ze' la, or Ze' li-a
Ze' les
Ze-lot' y-pe
Ze' lus
Ze' no
Ze-no' bi-a
Zen' o-cles
Zen-o-cli' des
Zen-o-do' rus

Zen-o-do′ti-a
*Ze-nod′ o-tus
Ze-noth′e-mis
Ze-noph′a-nes
Ze-phyr′i-um
Zeph′y-rus
Zeph′y-rum
Ze-ryn′thus
Ze′thes, or Ze′tus
Zeu-gi-ta′na
Zeug′ma
Ze′us
Zeux-id′a-mus
Zeux′i-das
Zeu-xip′pe
Zeu′xis
Zeu′xo
Zi-gi′ra
Zil′i-a, or Ze′lis
Zi-my′ri
Zi-pæ′tes
Zi-ob′e-ris
Zmil′a-ces (16)
†Zo′i-lus (29)
Zo-ip′pus
Zo′na
Zon′a-ras
Zoph′o-rus
Zo-pyr′i-o
Zo-pyr′i-on
Zop′y-rus (19)
Zor-o-as′ter
Zos′i-mus
Zos′i-ne
Zos-te′ri-a
Zo-thraus′tes
Zy-gan′tes
Zyg′e-na
Zyg′i-a
Zy-gom′a-la
Zy-gop′o-lis
Zy-gri′tæ

* *Zenodotus.*—All our prosodists but Lempriere give this word the antepenultimate accent; and till a good reason is given why it should differ from *Herodotus*, I must beg leave to follow the majority.

† *Zoilus.*—The two vowels in this word are always separated in the Greek and Latin, but in the English pronunciation of it they are frequently blended into a diphthong, as in the words *oil, boil,* &c. This, however, is an illiterate pronunciation, and should be avoided. The word should have three syllables, and be pronounced as if written *Zo′e-lus.*

By inspecting the foregoing Vocabulary, we see that, notwithstanding all the barriers with which the learned have guarded the accentuation of the dead languages, still some words there are which despise their laws, and boldly adopt the analogy of English pronunciation. It is true the catalogue of these is not very numerous; for, as an error of this kind incurs the penalty of being thought illiterate and vulgar, it is no wonder that a pedantic adherence to Greek and Latin should, in doubtful cases, be generally preferred.

But as the letters of the dead languages have insensibly changed their sound by passing into the living ones, so it is

impossible to preserve the accent from sliding sometimes into the analogies of our own tongue; and when once words of this kind are fixed in the public ear, it is not only a useless, but a pernicious, pedantry to disturb them. Who could hear without pity of Alexander's passing the river *Grani'cus*, or of his marrying the sister of *Parys'atis*? These words, and several others, must be looked upon as planets shot from their original spheres, and moving round another centre.

After all the care, therefore, that has been taken to accent words according to the best authorities, some have been found so differently marked by different prosodists, as to make it no easy matter to know to which we shall give the preference. In this case I have ventured to give my opinion without presuming to decide, and merely as an Ἡμπτικόν, or *Interim*, till the learned have pronounced the final sentence.

PREFACE

TO THE

TERMINATIONAL VOCABULARY.

TAKING a retrospective view of language, or surveying it in its terminations, affords not only a new but an advantageous view of all languages. The necessity of this view induced me, several years ago, to arrange the whole English language according to its terminations; and this arrangement I found of infinite use to me in consulting the analogies of our tongue. A conviction of its utility made me desirous of arranging the Greek and Latin proper names in the same manner, and more particularly as the pronunciation of these languages depends more on the termination of words than any other we are acquainted with. Of such utility is this arrangement supposed to be in the Greek language, that the son of the famous Hoogeven, who wrote on the Greek particles, has actually printed such a dictionary, which only waits for a preface to be published. The labour of such a selection and arrangement must have been prodigious; nor is the task I have undertaken in the present work a slight one; but the idea of rendering the classical pronunciation of proper names still more easy encouraged me to persevere in the labour, however dry and fatiguing.

I flattered myself I had already promoted this end, by dividing the proper names into syllables upon analogical principles; but hoped I could still add to the facility of recollecting their pronunciation by the arrangement here adopted; which,

in the first place, exhibits the accent and quantity of every word by its termination.

In the next place, it shows the extent of this accentuation, by producing, at one view, all the words differently accented, by which means may be formed the rule and the exception.

Thirdly, when the exceptions are but few, and less apt to be regarded,—by seeing them contrasted with the rule, they are imprinted more strongly on the memory, and are the more easily recollected. Thus, by seeing that *Sperchius*, *Xenophontius*, and *Darius*, are the only words of that very numerous termination which have the accent on the penultimate; we are at perfect ease about all the rest.

Fourthly, by seeing that all words ending in *enes* have universally the antepenultimate accent, we easily recollect that the pronunciation of *Eumenes* with the accent on the penultimate is radically wrong, and is only tolerated because adopted by some respectable writers. Thus, too, the numerous termination in *ades* is seen to be perfectly antepenultimate; and the ambiguous termination in *ides* is freed in some measure from its intricacy, by seeing the extent of both forms contrasted. This contrast, without being obliged to go to Greek etymologies, shows at one view when this termination has the accent to the penultimate *i*, as in *Tydides*; and when it transfers the accent to the antepenultimate, as in *Thucydides;* which depends entirely on the quantity of the original word from which these patronymics are formed.

And, lastly, when the number of words pronounced with a different accent are nearly equal, we can at least find some way of recollecting their several accentuations better than if they were promiscuously mingled with all the rest of the words in the language. By frequently repeating them as they stand together, the ear will gain a habit of placing the accent properly, without knowing why it does so. In short, if Labbe's *Catholici Indices*, which is in the hands of all the learned, be useful for readily finding the accent and quantity of proper names, the present Index cannot fail to be much more so, as it not only associates

them by their accent and quantity, but according to their termination also; and by this additional association it must necessarily render any diversity of accent more easily perceived and remembered.

To all which advantages it may be added, that this arrangement has enabled me to point out the true sound of every termination; by which means those who are totally unacquainted with the learned languages will find themselves instructed in the true pronunciation of the final letters of every word, as well as its accent and quantity.

It need scarcely be observed, that in the following Index almost all words of two syllables are omitted: for, as dissyllables in the Greek and Latin languages are always pronounced with the accent on the first, it was needless to insert them. The same may be observed of such words as have the vowel in the penultimate syllable followed by two consonants: for in this case, unless the former of these consonants was a mute, and the latter a liquid, the penultimate vowel was always long, and consequently always had the accent. This analogy takes place in our pronunciation of words from the Hebrew; which, with the exceptions of some few that have been anglicised, such as *Bethlehemite*, *Nazarene*, &c., have the accent, like the Greek and Latin words, either on the penultimate or antepenultimate syllable.

It might have been expected that I should have confined myself to the insertion of proper names alone, without bringing in the gentile adjectives, as they are called, which are derived from them. This omission would, undoubtedly, have saved me immense trouble; but these adjectives, being sometimes used as substantives, made it difficult to draw the line; and as the analogy of accentuation was, in some measure, connected with these adjectives, I hoped the trouble of collecting and arranging them would not be entirely thrown away.

TERMINATIONAL VOCABULARY

OF

GREEK and LATIN PROPER NAMES.

A A

Accent the Antepenultimate.

ABAA*, Nausicaa.

B A

Accent the Antepenultimate.

Ababa, Deudaba, Alaba, Allaba, Aballaba, Cillaba, Adeba, Abnoba, Onoba, Arnoba, Ausoba, Hecuba, Gelduba, Corduba, Voluba, Rutuba.

ACA ECA †ICA OCA UCA YCA

Accent the Penultimate.

Cleonica, Thessalonica, Veronica, Noctiluca, Donuca.

Accent the Antepenultimate.

Ithaca, Andriaca, Malaca, Tabraca, Mazaca, Seneca, Cyrenaïca, Belgica, Georgica, Cabalica, Italica, Maltilica, Bellica, Laconica, Leonica, Marica, Marmarica, Conimbrica, Merobrica, Mirobrica, Cetobrica, Anderica, America, Africa, Arborica, Aremorica, Armorica, Norica, Tetrica, Asturica, Illyrica, Nasi-

* As the accent is never on the last syllable of Greek or Latin proper names, the final *a* must be pronounced as in English words of this termination; that is, nearly as the interjection *ah!*—See Rule 7 prefixed to the *Initial Vocabulary*.

† Of all the words ending in *ica*, *Cleonica*, *Veronica*, and *Thessalonica* are the only three which have the penultimate accent.—See Rule the 89th prefixed to the *Initial Vocabulary*, and the words *Andronicus* and *Sophronicus*.

ca, Esica, Corsica, Athatica, Bœtica, Ceretica, Anaitica, Celtica, Salmantica, Cyrrhestica, Ustica, Utica, Engravica, Oboca, Amadoca, Aesyca, Mutyca.

D A

Accent the Penultimate.

Abdeda, Hecameda, Diomeda, Amida, Actrida.

Accent the Antepenultimate.

Aada, Adada, Symada, Bagrada, Suada, Idubeda, Andromeda, Ceneda, Agneda, Voneda, Candida, Egida, Anderida, Florida*, Pisida.

Æ A

Accent the Penultimate.

Dicæa, Nicæa, and all words of this termination.

E A

Accent the Penultimate.

Laodicea, Stratonicea, Cymodocea, Medea, Ligea, Argea, Amathea, Alphea, Erythea, Ethalea, Malea, Heraclea, Amphiclea, Theoclea, Agathoclea, Androclea, Euryclea, Penthesilea, Achillea, Asbamea, Alcidamea, Cadmea, Elimea, Ænea, Mantinea, Maronea, Chæronea, Æpea, Barea, Cæsarea, Neocæsarea, Cytherea, Ipsea, Hypsea, Galatea, Platea, Myrtea (a city).

Accent the Antepenultimate.

Pharnacea, Ardea, Tegea, Æthea, Dexithea, Leucothea, Alea, Doclea, Dioclea, Elea, Marcellea, Demea, Castanea, Aminea, Ficulnea, Albunea, Boëa, Clupea or Clypea, Abarbarea, Chærea, Verrea, Laurea, Thyrea, Rosea, Odyssea, Etea, Tritea, Myrtea (a name of Venus), Butea, Abazea.

Œ A

Accent the Penultimate.

Melebœa, Eubœa, and all words of this termination.

* Labbe tells us that some of the most learned men pronounce this part of America with the accent on the penultimate syllable.

G A

Accent the Antepenultimate.

Abaga, Bibaga, Ampsaga, Aganzaga, Noëga, Arabriga, Aobriga, Segobriga, Cœliobriga, Flaviobriga.

H A

Accent the Antepenultimate.

Malacha, Pyrrhica, Adatha, Agatha, Badenatha, Abaratha, Monumetha.

A I A

Accent the Antepenultimate.

Achaia,* Panchaia, Aglaia, Maia.

B I A

Accent the Antepenultimate.

Arabia, Trebia, Contrebia, Albia, Balbia, Olbia, Corymbia, Zenobia, Cornubia,

C I A†

Accent the Antepenultimate.

Nicacia, Dacia, Salacia, Wormacia, Thaumacia, Connacia, Ambracia, Thracia, Samothracia, Artacia, Accia, Gallacia, Græcia, Voadicia, Vindelicia, Cilicia, Libyphœnicia, Aricia, Chalcia, Francia, Provincia, Cappadocia, Porcia, Muscia, Ascia, Iscia, Thuscia, Boruscia, Seleucia,‡ Tucia, Lycia.

D I A

Accent the Penultimate.

Iphimedia,§ Laomedia, Protomedia,

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* The vowels in this termination do not form a diphthong. The accent is upon the first *a*, the *i* pronounced is like *y* consonant in *year*, and the final *a* nearly like the *a* in *father*, or the interjection *ah !*—See Rule 7.

† Words of this termination have the *cia* pronounced as if written *she-a*—See Rule 10, prefixed to the *Initial Vocabulary*.

‡ See Rule 80, and the word in the *Initial Vocabulary*.

§ See *Iphigenia* in the *Initial Vocabulary*.

Accent the Antepenultimate.

Badia, Arcadia, Leucadia, Media, Iphimedia, Nicomedia, Polymedia, Eporedia, Corsedia, Suedia, Fordicidia, Numidia, Canidia, Japidia, Pisidia, Gallovidia, Scandia, India, Burgundia, Ebodia, Clodia, Ærodia, Longobardia, Cardia, Verticordia, Concordia, Discordia, Herephordia, Claudia, Lydia.

E I A

Accent the Penultimate.

Elegeia,* Hygeia, Antheia, Cartheia, Aquileia, Pompeia, Deiopeia, Tarpeia, Carteia.

G I A

Accent the Antepenultimate.

Sphagia, Lagia, Athanagia, Norvigia, Cantabrigia, Ortigia, Langia, Eningia, Finningia, Lotharingia, Turingia, Sergia, Orgia, Pelasgia, Fugia, Rugia, Ogygia, Jopygia, Phrygia, Zygia.

H I A

Accent the Penultimate.

Sophia, Anthia, Erythia, Xenopithia.

Accent the Antepenultimate.

Valachia, Lysimachia, Centauromachia, Inachia, Xynsichia, Antiochia, Amphilochia, Munychia, Philadelphia, Apostrophia,

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* The ancients sometimes separated the vowels *ei* in this termination, and sometimes pronounced them as a diphthong. The general mode of pronouncing them with us is to consider them as a diphthong, and to pronounce it as long or double *e;* which from its squeezed sound, approaches to the initial *y*, and makes these words pronounced as if written *El-e-jé'yah, Hy-jé'yah*, &c. This is the pronunciation which ought to be adopted; but scholars who are fond of displaying their knowledge of Greek will be sure to pronounce *Elegeia, Hygeia*, or rather *Hygieia, Antheia*, and *Deiopeia*, with the diphthong like the noun *eye;* while *Cartheia*, or *Carteia, Aquileia, Pompeia*, and *Tarpeia*, of Latin original, are permitted to have their diphthongs sounded like double *e*, or, which is nearly the same thing if the vowels are separated, to sound the *e* long as in *equal*, and the *i* as *y* consonant, articulating the final *a*.—See note on *Achaia*.

For a more complete idea of the sound of this diphthong, see the word *Pleiades* in the *Initial Vocabulary*. To which observations we may add, that when this diphthong in Greek is reduced to the single long *i* in Latin, as in *Iphigenia, Elegia*, &c. it is pronounced like single *i*, that is, like the noun *eye*.

Scarphia, Acryphia, Emathia, Æmathia, Alethia, Hyacinthia, Carinthia, Tyrinthia, Cynthia, Tyrynthia, Parthia, Scythia, Pythia.

L I A

Accent the Penultimate.

Thalia, Aristoclia, Basilia.

Accent the Antepenultimate.

Œbalia, Fornicalia, Lupercalia, Acidalia, Vandalia, Podalia, Megalia, Robigalia, Fugalia, Œchalia, Westphalia, Æthalia, Alalia, Vulcanalia, Paganalia, Bacchanalia, Terminalia, Fontinalia, Vertumnalia, Portumnalia, Agonalia, Angeronalia, Saturnalia, Faunalia, Portunalia, Opalia, Liberalia, Feralia, Floralia, Lemuralia, Salia, Pharsalia, Thessalia, Ætalia, Italia, Compitalia, Carmontalia, Laurentalia, Castalia, Attalia, Psytalia, Mamblia, Ælia, Cœlia, Belia, Celia, Decelia, Agelia, Helia, Cornelia, Clœlia, Aspelia, Cerelia, Aurelia, Velia, Anglia, Cæcilia, Sicilia, Ægilia, Cingilia, Palilia, Æmilia, Ænilia, Venilia, Parilia, Basilia, Absilia, Hersilia, Massilia, Atilia, Anatilia, Petilia, Antilia, Quintilia, Hostilia, Cutilia, Aquilia, Servilia, Elaphobolia, Ascolia, Padolia, Æolia, Folia, Natolia, Anatolia, Ætolia Nauplia, Daulia, Figulia, Julia, Apulia, Gætulia, Getulia, Triphylia, Pamphylia.

M I A

Accent the Penultimate.

* Deidamia, Laodamia, Hippodamia, Astydamia, Apamia, Hydramia.

Accent the Antepenultimate.

Lamia, Mesopotamia, Cadmia, Academia, Archidemia, Eudemia, Isthmia, Holmia, Posthumia.

N I A

Accent the Penultimate.

Amphigenia, Iphigenia,† Tritogenia, Lasthenia.

Accent the Antepenultimate.

Albania, Sicania, Hyrcania, Arcania, Lucania, Dania, Codania, Dardania, Epiphania, Alania, Mania, Carmania, Ger-

* See Rule 30. † See this word in the *Initial Vocabulary.*

mania, Normania, Cinnania, Acasnania, Campania, Hispania, Pomerania, Afrania, Urania, Bassania, Actania, Edetania, Laletania, Occitania, Ossigitania, Mauritania, Lusitania, Titania, Sexitania, Alentania, Contestania, Mevania, Lithuania, Transilvania, Azania, Ænia, Actænia, Aberdenia, Ischenia, Tyrrhenia, Parthenia, Diogenia, Menia, Achæmenia, Armenia, Nenia, Nœnia, Pœnia, Cebrenia, Senia, Arnagnia, Signia, Albinia, Lacinia, Dinia, Sardinia, Fulginia, Virginia, Bechinia, Machlinia, Ciminia, Eleusinia, Tinia, Lavinia, Mervinia, Lamnia, Lycemnia, Polyhymnia, Alemannia, Britannia, Fescennia, Aonia, Lycarnia, Charnia, Catalonia, Laconia, Glasconia, Adonia, Macedonia, Marcedonia, Caledonia, Mygdonia, Aidonia, Asidonia, Posidonia, Abbendonia, Herdonia, Laudonia, Cydonia, Mæonia, Pæonia, Pelagonia, Paphlagonia, Aragonia, Antigonia, Sithonia, Ionia, Agrionia, Avalonia, Aquilonia, Apollonia, Colonia, Polonia, Populonia, Vetulonia, Babylonia, Acmonia, Æmonia, Hæmonia, Tremonia, Ammonia, Harmonia, Codanonia, Sinonia, Pannonia, Bononia, Lamponia, Pomponia, Cronia, Feronia, Sophronia, Petronia, Antronia, Duronia, Turonia, Cæsonia, Ausonia, Latonia, Tritonia, Boltonia, Ultonia, Hantonia, Vintonia, Wintonia, Bistonia, Plutonia, Favonia, Sclavonia, Livonia, Arvonia, Saxonia, Exonia, Sicyonia, Narnia, Sarnia, Dorebernia, Hibernia, Cliternia, Lindisfornia, Vigornia, Wigornia, Liburnia, Calphurnia, Saturnia, Pornia, Daunia, Ceraunia, Acroceraunia, Junia, Clunia, Neptunia, Ercynia, Bithynia, Macrynia.

O I A

Accent the Antepenultimate.

Latöia.

P I A

Accent the Antepenultimate.

Apia, Salopia, Manapia, Messapia, Asclipia, Lampia, Olympia, Ellopia, Dolopia, Œnopia, Cecropia, Mopsopia, Appia, Lappia, Oppia, Luppia, Antuerpia.

R I A

Accent the Penultimate.

Daria.

Accent the Antepenultimate.

Aria, Baria, Fabaria, Columbaria, Barbaria, Caria, Ficaria,

Calcaria, Sagaria, Megaria, Hungaria, Pharia, Salaria, Hilaria, Allaria, Mallaria, Sigillaria, Anguillaria, Samaria,* Palmaria, Planaria, Enaria, Mænaria, Gallinaria, Asinaria, Carbonaria, Chaunaria, Colubraria, Agraria, Diocæsaria, Pandataria, Cotaria, Nivaria, Antiquaria, Cervaria, Petuaria, Argentuaria, Calabria, Cantabria, Cambria, Sicambria, Fimbria, Mesembria, Umbria, Cumbria, Selymbria, Abobria, Amagetobria, Trinacria, Teucria, Molycria, Adria, Hadria, Geldria, Andria, Scamandria, Anandria, Cassandria, Alexandria, Æria, Egeria, Aeria, Faberia, Iberia, Celtiberia, Luceria, Nuceria, Ægeria, Ætheria, Elutheria, Pieria, Aleria, Valeria, Ameria, Numeria, Neria, Casperia, Cesperia, Hesperia, Hyperia, Seria, Fabrateria, Compulteria, Asteria, Anthesteria, Faveria, Lhœgria, Iria, Liria, Equiria, Oschoforia, Daphnephoria, Themophria, Anthesphoria, Chilmoria, Westmoria, Eupatoria, Anactoria, Victoria, Prætoria, Arria, Atria, Eretria, Feltria, Conventria, Bodotria, Œnotria, Cestria, Cicestria, Circestria, Thalestria, Istria, Austria, Industria, Tublustria, Uria, Calauria, Isauria, Curia, Duria, Manduria, Furia, Liguria, Remuria, Erruria, Hetruria, Turia, Apaturia, Bœturia, Beturia, Asturia, Syria, Cœlesyria, Cœlosyria, Leucosyria, Assyria.

S I A†

Accent the Antepenultimate.

Asia, Chadasia, Lasia, Seplasia, Amasia, Aspasia, Therasia, Agirasia, Austrasia, Anastasia, Arbsia, Æsia, Cæsia, Mæsia, Ædesia, Artemesia, Magnesia, Mœsia, Merpesia, Ocresia, Euphratesia, Artesia, Suesia, Bisia, Calisia, Provisia, Hortensia, Chenobosia, Leucosia, Pandosia, Theodosia, Arachosia, Orthosia, Rosia, Thesprosia, Sosia, Lipsia, Nupsia, Persia, Nursia, Tolassia, Cephissia, Russia, Blandusia, Clusia, Ampelusia, Anthemusia, Acherusia, Perusia, Bysia, Sicysia, Mysia, Dionysia.

T I A

Accent the Antepenultimate.

Sabatia, Ambatia, Latia, Calatia, Galatia, Collatia, Dalmatia,

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* For the accent of this word and *Alexandria*, see Rule 30 prefixed to the *Initial Vocabulary*.

† The *s* in this termination, when preceded by a vowel, ought always to be sounded like *zh*, as if written *Amazhia*, *Aspazhia*, &c. *Asia*, *Theodosia*, and *Soçia*, seem to be the only exceptions.—See Principles of English Pronunciation, No. 453, prefixed to the *Critical Pronouncing Dictionary of the English Language*.

Sarmatia, Egnatia, Aratia, Alsatia, Actia, Cœtia, Rhætia, Anætia, Vicetia, Peucetia, Pometia, Anetia, Clampetia, Lucretia, Cyretia, Setia, Lutetia, Helvetia, Uzetia, Phiditia, Angitia, Androlitia, Sulpitia, Naritia, Delgovitia, Baltia, Bantia, Brigantia, Murgantia, Almantia, Numantia, Aperantia, Constantia, Placentia, Picentia, Lucentia, Fidentia, Digentia, Morgentia, Valentia, Pollentia, Polentia, Terentia, Florentia, Laurentia, Consentia, Potentia, Faventia, Confluentia, Liquentia, Druentia, Quintia, Pontia, Achrerontia, Alisontia, Moguntia, Scotia, Bœstia, Scaptia, Martia, Tertia, Sebastia, Bubastia, Adrastia, Bestia, Modestia, Segestia, Orestia, Charistia, Ostia, Brattia, Acutia, Minutia, Cossutia, Tutia, Clytia, Narytia.

V I A

Accent the Antepenultimate.

Candavia, Blavia, Flavia, Menavia, Scandinavia, Aspavia, Moravia, Warsavia, Octavia, Juvavia, Ævia, Cendevia, Menevia, Suevia, Livia, Trivia, Urbesalvia, Sylvia, Moscovia, Segovia, Gergovia, Nassovia, Cluvia.

X I A

Accent the Antepenultimate.

Brixia, Cinxia.

Y I A

Accent the Penultimate.

Ilithyia,* Orithyia.

Z I A

Accent the Antepenultimate.

Sabazia, Alyzia.

A L A

Accent the Penultimate.

Ahala, Messala.

Accent the Antepenultimate.

Abala, Gabala, Castabala, Onobala, Triocala, Crocala, Abdala, Dædala, Bucephala, Abliala, Mœnala, Astyphala, Avala.

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* The vowels *ia* in these words must be pronounced distinctly in two syllables, as if written, *Il-ith-e-i' ah, O-rith-e-i'ah*; the penultimate syllable pronounced as the noun *eye.*

C L A

Accent either the Penultimate or Antepenultimate Syllable.

Amicla.

E L A

Accent the Penultimate.

Arbela, (in Persia) Acela, Adela, Suadela, Mundela, Philomela, Amstela.

E L A

Accent the Antepenultimate.

Arbela. (in Sicily)

O L A

Accent the Antepenultimate.

Publicola, Anionicola, Junonicola, Neptunicola, Agricola, Baticola, Leucola, Æola, Abrostola, Scævola.

U L A

Accent the Antepenultimate.

Abula, Trebula, Albula, Carbula, Callicula, Saticula, Adula, Acidula, Ægula, Caligula, Artigula, Longula, Ortopula, Merula, Casperula, Asula, Æsula, Fæsula, Seeptesula, Seeptensula, Insula, Vitula, Vistula.

Y L A

Accent the Penultimate.

Idyla, Massyla.

Accent the Antepenultimate.

Abyla.

AMA EMA IMA OMA UMA YMA

Accent the Penultimate.

Cynossema, Aroma, Narracustoma.

Accent the Antepenultimate.

Pandama, Abderama, Asama, Uxama, Acema, Obrima, Perrima, Certima, Boreostoma, Decuma, Didyma, Hyerosolyma, Æsyma.

ANA

Accent the Penultimate.

Albana, Pandana, Trajana, Marciana, Diana, Sagdiana, Drangiana, Margiana, Aponiana, Pomponiana, Trojana, Copiana, Mariana, Drusiana, Susiana, Statiana, Glottiana, Viana, Alana, Crococatana, Eblana, Ælana, Amboglana, Vindolana, Querculana, Querquetulana, Amana, Almana, Comana, Mumana, Barpana, Clarana, Adrana, Messana, Catana, Accitana, Astigitana, Zeugitana, Meduana, Malvana, Cluana, Novana, Equana.

ANA

Accent the Antepenultimate.

Abana, Fricana, Concana, Adana, Cispadana, Sagana, Achana, Leuphana, Hygiana, Drepana, Barpana, Ecbatana, Catana, Sequana, Cyana, Tyana.

ENA

Accent the Penultimate.

Labena, Characena, Medena, Fidena, Aufidena, Ageena, Comagena, Dolomena, Capena, Cæsena, Messena, Artena.

Accent the Antepenultimate.

Phœbigena, Graphigena, Aciligena, Ignigena, Junonigena, Opigena, Nysigena, Bœtigena, Trojugena, Ægosthena, Alena, Helena, Pellena, Porsena, Atena, Polyxena, Theoxena.

*INA

Accent the Penultimate.

Arabina, Acina, Cloacina, Tarracina, Cluacina, Cœcina, Ricina, Runcina, Cercina, Lucina, Erycina, Acradina, Achradina, Ægina, Bachina, Acanthina, Messalina, Catalina, Fascelina, Mechlina, Tellina, Callina, Medullina, Cleobulina, Tutulina, Cænina, Cenina, Antonina, Heroina, Apina, Cisalpina, Transalpina, Agrippina, Abarina, Carina, Larina, Camarina, Sabrina, Phalacrina, Acerina, Lerina, Camerina, Terina, Jamphorina, Caprina, Myrina, Casina, Felsina, Abusina, Elusina, Atina, Catina, Metina, Libitina, Maritina, Libentina, Adrumentina,

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* Every word of this termination with the accent on the penultimate syllable has the *i* pronounced as the noun *eye*.—See Rules 1, 3, and 4, prefixed to the *Initial Vocabulary*.

Ferentina, Aventina, Aruntina, Potina, Palæstina, Mutina, Flavina, Levina.

Accent the Antepenultimate.

Acina, Fascellina, Proserpina, Asina, Sarsina.

ONA

Accent the Penultimate.

Abona, Uxacona, Libisocona, Usocona, Saucona, Dadona, Scardona, Adeona, Aufona, Salona, Bellona, Duellona, Æmona, Cremona, Artemona, Salmona, Homona, Pomona, Flanona, Ænona, Hippona, Narona, Aserona, Angerona, Verona, Matrona, Æsona, Latona, Antona, Dertona, Ortona, Cortona, Alvona, Axona.

UNA

Accent the Antepenultimate.

Ituna.

OA

Accent the Penultimate.

Aloa.

Accent the Antepenultimate.

Anchoa.

IPA OPA UPA.

Accent the Penultimate.

Argyripa, Europa, Catadupa.

ARA

Accent the Penultimate.

Abdara.

Accent the Antepenultimate.

Abára, Acara, Imacara, Accara, Cadara, Gadara, Abdara, Megara, Machara, Imachara, Phalara, Cinara, Cynara, Lipara, Lupara, Isara, Patara, Mazara.

CRA DRA

Accent the Antepenultimate.

Lepteacra, Charadra, Clepsydra.

ERA

Accent the Antepenultimate.

Abdera, Andera, Cythera, (the island Cerigo, near Crete.)

Accent the Antepenultimate.

Libera, Glycera, Acadera, Jadera, Abdera, Andera, Aliphera, Cythera, (the city of Cyprus) Hiera, Cremera, Cassera.

GRA

Accent the Antepenultimate.

Tanagra, Beregra.

HRA

Accent the Penultimate.

Libethra.

IRA

Accent the Penultimate.

Daira, Thelaira, Stagira, Ægira, Deinnira, Metanira, Thyatira.

Accent the Antepenultimate.

Cybira.

ORA

Accent the Penultimate.

Pandora, Aberdora, Aurora, Vendesora, Windesora.

Accent the Antepenultimate.

Ebora.

TRA

Accent the Penultimate.

Cleopatra.

Accent the Antepenultimate.

Excetra, Leucopetra, Triquetra.

URA

Accent the Penultimate.

Cabura, Ebura, Æbura, Balbura, Subura, Pandura, Baniura, Asura, Lesura, Isura, Cynosura, Lactura, Astura.

YRA

Accent the Penultimate.

Ancyra, Cercyra, Corcyra, Lagyra, Palmyra,* Cosyra, Tentyra.

Accent the Antepenultimate.

Laphyra, Glaphyra, Philyra, Cebyra, Anticyra.

ASA

Accent the Antepenultimate.

Abasa, Banasa, Dianasa, Harpasa.

ESA ISA OSA

Accent the Penultimate.

Ortogesa, Alesa, Halesa, Namesa, Alpesa, Berresa, Mentesa, Amphisa, Elisa, Tolosa, Ærosa, Dertosa, Cortuosa.

USA YSA

Accent the Penultimate.

Pharmacusa, Pithecusa, Nartecusa, Phœnicusa, Celadusa, Padusa, Lopadusa, Medusa, Eleusa, Creusa, Lagusa, Elaphusa, Agathusa, Marathusa, Æthusa, Phœthusa, Arethusa, Ophiusa, Elusa, Cordilusa, Drymusa, Eranusa, Ichnusa, Colpusa, Aprusa, Cissusa, Scotusa, Dryusa, Donysa.

ATA

Accent the Penultimate.

Braccata, Adadata, Rhadata, Tifata, Tiphata, Crotonionata, Alata, Amata, Acmata, Comata, Sarmata, Napata, Demarata, Quadrata, Orata, Samosata, Armosata, Congavata, Artaxata.

Accent the Antepenultimate.

Chærestrata.

ETA ITA OTA UTA

Accent the Penultimate.

Æta, Caieta, Moneta, Demareta, Myrteta, Herbita, Areopagita, Melita, Abderita, Artemita, Stagirita, Uzita, Phthiota, Epirota, Contributa, Cicuta, Aluta, Matuta.

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* *Palmyra.*—See this word in the *Initial Vocabulary.*

Accent the Antepenultimate.

Damocrita, Emerita.

AVA EVA IVA

Accent the Penultimate.

Clepidava, Abragava, Calleva, Geneva, Areva, Atteva, Luteva, Galliva.

Accent the Antepenultimate.

Batava.

U A

Accent the Antepenultimate.

Accua, Addua, Hedua, Heggua, Armua, Capua, Februa, Achrua, Palatua, Flatua, Mantua, Agamzua.

Y A

Accent the Antepenultimate.

Libya, Zerolibya, Æthya, Carya, Marsya.

AZA EZA OZA

Accent the Penultimate.

Abaraza, Mieza, Baragoza.

A E

Accent the Antepenultimate.

Nausecaë, Pasiphaë.

BÆ CÆ

Accent the Penultimate.

Maricæ.

Accent the Antepenultimate.

Colubæ, Vaginiacæ, Carmocæ, Oxydracæ, Gallicæ, Hieronicæ, Coricæ, Anticæ, Odrycæ.

A D Æ

Accent the Antepenultimate.

Æneadæ, Bacchiadæ, Scepiadæ, Battiadæ, Thestiadæ.

ADÆ UDÆ

Accent the Penultimate.

Proclidæ, Basilidæ, Orestidæ, Æbudæ, Ebudæ.

Accent the Antepenultimate.

Labdacidæ, Seleucidæ, Adrymachidæ, Branchidæ, Pyrrhydæ, Basilidæ, Romulidæ, Numidæ, Dardanidæ, Borysthenidæ, Ausonidæ, Cecropidæ, Gangaridæ, Marmaridæ, Tyndaridæ, Druidæ.

ÆÆ EÆ FÆ GÆ HÆ

Accent the Penultimate.

Achææ, Platææ, Napææ, Allifæ.

Accent the Antepenultimate.

Diomedeæ, Cyaneæ, Cenchreæ, Capreæ, Plateæ, Callifæ, Latobrigæ, Lapithæ.

I Æ *

Accent the Antepenultimate.

Baiæ, Graiæ, Stabiæ, Ciliciæ, Cerciæ, Besidiæ, Rudiæ, Taphiæ, Versaliæ, Ficeliæ, Encheliæ, Clœliæ, Cutiliæ, Esquiliæ, Exquiliæ, Formiæ, Volcaniæ, Araniæ, Armeniæ, Britanniæ, Boconiæ, Chelidoniæ, Pioniæ, Gemoniæ, Xyniæ, Ellopiæ, Herpiæ, Caspiæ, Cunicullariæ, Canariæ, Purpurariæ, Chabriæ, Feriæ, Laboriæ, Emporiæ, Caucasiæ, Vespasiæ, Corasiæ, Prasiæ, Ithacesiæ, Gymnesiæ, Etesiæ, Gratiæ, Venetiæ, Piguntiæ, Seliuuntiæ, Sestiæ, Cottiæ, Landaviæ, Harpyiæ.

LÆ MÆ

Accent the Antepenultimate.

Pialæ, Agagamalæ, Apsilæ, Apenninicolæ, Æquicolæ, Apiolæ, Epipolæ, Bolbulæ, Anculæ, Fulfulæ, Fesulæ, Carsulæ, Latulæ, Thermopylæ, Acrocomæ, Achomæ, Solymæ.

ANÆ ENÆ

Accent the Penultimate.

Africanæ, Clodianæ, Valentinianæ, Marianæ, Valentianæ, Sextianæ, Cumanæ, Adiabenæ, Mycenæ, Fregenæ, Sophenæ, Athenæ, Hermathenæ, Mitylenæ, Achmenæ, Acesemenæ, Classomenæ, Camoenæ, Convenæ.

Accent the Antepenultimate.

Faunigenæ, Ophiogenæ, Apenninigenæ.

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* See Rule 4 of the *Initial Vocabulary.*

INÆ ONÆ UNÆ ZOÆ

Accent the Penultimate.

Salinæ, Calaminæ, Agrippinæ, Carinæ, Taurinæ, Philistinæ, Cleonæ, Vennonæ, Oonæ, Vacunæ, Androgunæ, Abzoæ.

IPÆ UPÆ

Accent the Antepenultimate.

Centuripæ, Rutupæ.

ARÆ ERÆ UBRÆ YTHRÆ ORÆ ATRÆ ITRÆ

Accent the Penultimate.

Adiabaræ, Andaræ, Ulubræ, Budoræ, Alachoræ, Coatræ, Velitræ.

Accent the Antepenultimate.

Eleutheræ, Bliteræ, Erythræ, Pylagoræ.

ASÆ ESÆ USÆ

Accent the Penultimate.

Syracusæ, Pithecusæ, Pityusæ.

Accent the Antepenultimate.

Pagasæ, Acesæ.

ATÆ ETÆ

Accent the Penultimate.

Mœatæ, Abrincatæ, Lubeatæ, Docleatæ, Pheneatæ, Açapeatæ, Magatæ, Olciniatæ, Galatæ, Arelatæ, Hylatæ, Arnatæ, Iaxamatæ, Dalmatæ, Sauromatæ, Exomatæ, Abrinatæ, Fortunatæ, Crotoniatæ, Asampatæ, Cybiratæ, Vasatæ, Circetæ, Æsymnetæ, Agapetæ, Aretæ, Diaparetæ.

Accent the Antepenultimate.

Thyroagetæ, Massagetæ, Aphetæ, Denseletæ, Cœletæ, Démetæ.

ITÆ OTÆ UTÆ YTÆ

Accent the Penultimate.

Ascitæ, Abraditæ, Achitæ, Abboniteichitæ, Accabacotichitæ, Arsagalitæ, Avalitæ, Phaselitæ, Brullitæ, Hierapolitæ, Antoniopolitæ, Adrianapolitæ, Metropolitæ, Dionysopolitæ, Adulitæ,

Elamitæ, Bomitæ, Tomitæ, Scenitæ, Pionitæ, Agravonitæ, Agonitæ, Sybaritæ, Daritæ, Opharitæ, Dassaritæ, Nigritæ, Oritæ, Aloritæ, Tentyritæ, Galeotæ, Limniotæ, Estiotæ, Ampreutæ, Alutæ, Troglodytæ, or Troglodytæ.

IVÆ OVÆ UÆ YÆ *

Accent the Penultimate.

Durcabrivæ, Elgovæ, Durobrovæ.

Accent the Antepenultimate.

Mortuæ, Halicyæ, Phlegyæ, Bithyæ, Ornithyæ, Milyæ, Minyæ.

O B E

Accent the Antepenultimate.

Deiphobe, Niobe.

ACE ECE ICE OCE YCE

Accent the Penultimate.

Phœnice, Berenice, Aglaonice, Stratonice.—See Rule 30.

Accent the Antepenultimate.

Candace, Phylace, Canace, Mirace, Artace, Allebece, Alopece, Laodice, Agnadice, Eurydice, Pyrrhice, Helice, Gallice, Illice, Demodice, Sarmatice, Erectice, Getice, Cymodoce, Agoce, Harpalyce, Eryce.

E D E

Accent the Penultimate.

Agamede, Perimede, Alcimede.

Æ E

Accent the Penultimate.

Æeæ.

NEE AGE

Accent the Antepenultimate.

Cyanee, Lalage.

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* The termination of *yæ*, with the accent on the preceding syllable, must be pronounced as two similar letters; that is, as if spelt *Halic-e-e, Min-e-e*, &c.—See Rule 4 of the *Initial Vocabulary*.

ACHE ICHE YCHE

Accent the Antepenultimate.

Ischomache, Andromache, Canache, Doliche, Eutyche.

PHE THE

Accent the Antepenultimate.

Anaphe, Psamathe.

I E

Accent the Antepenultimate.

Gargaphie,* Uranie, Meminie, Asterie, Hyrie, Parrhasie, Clytie.

ALE ELE ILE OLE ULE YLE

Accent the Penultimate.

Neobule, Eubule, Cherdule, Eriphyle.

Accent the Antepenultimate.

Acale, Hecale, Mycale, Megale, Omphale, Æthale, Novendiale, Ægiale, Anchiale, Ambarvale, Myrtale, Hyale, Euryale, Cybele, Nephele, Alele, Semele, Perimele, Pœcile, Affile, Œmphile, Iole, Omole, Homole, Phydile, Strongyle, Chthonophyle, Deipyle, Eurypile.

AME IME OME YME

Accent the Antepenultimate.

Apame, Inarime, Ithome, Amymome, Œnome, Amphinome, Laonome, Hylonome, Eurynome, Didyme.

A N E

Accent the Penultimate.

Mandane, Æane, Anthane, Achriane, Anane, Drepane, Acrabatane, Eutane, Roxane.

Accent the Antepenultimate.

Taprobane, Cyane, Pitane.

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* The *i* in the penultimate syllables of the words, not having the accent, must be pronounced like *e*. This occasions a disagreeable hiatus between this and the last syllable, and a repetition of the same sound; but at the same time is strictly according to rule.—See Rule 4 of the *Initial Vocabulary*.

ENE

Accent the Penultimate.

Acabene, Bubacene, Damascene, Chalcidene, Cisthene, Alcisthene, Parthiene, Priene, Poroselene, Pallene, Tellene, Cyllene, Pylene, Mitylene, Æmene, Laonomene, Ismene, Dindymene, Osrhoëne, Troëne, Arene, Autocrene, Hippocrene, Pirene, Cyrene, Pyrene, Capissene, Atropatene, Corduene, Syene.

Accent the Antepenultimate.

Helene, Depamene, Dynamene, Nyctimene, Idomene, Melpomene, Anadyomene, Armene.

INE

Accent the Penultimate.

Sabine, Carcine, Trachine, Alcanthine, Neptunine, Larine, Nerine, Irine, Barsine, Bolbetine.

Accent the Antepenultimate.

Asine.

ONE YNE

Accent the Penultimate.

Methone, Ithone, Dione, Porphyrione, Acrisione, Alone, Halone, Corone, Torone, Thyone, Bizone, Delphyne.

Accent the Antepenultimate.

Mycone, Erigone, Persephone, Tisiphone, Deione, Pleione, Chione, Ilione, Hermione, Herione, Commone, Menemosyne, Sophrosyne, Euphrosyne.

O E (in two syllables.)

Accent the Antepenultimate.

Amphirhoe, Alcathoe, Alcithoe, Amphithoe, Nausithoe, Laothoe, Leucothoe, Cymothoe, Hippothoe, Alyxothoe, Myrioe, Pholoe, Soloe, Sinoe, Ænoe, Arsinoe, Lysinoe, Antinoe, Leuconoe, Theonoe, Philonoe, Phæmonoe, Autonoe, Polynoe, Ocyroe, Beroe, Meroe, Peroe, Abzoe.

APE OPE

Accent the Antepenultimate.

Iotape, Rhodope, Chalciope, Candiope, Æthiope, Calliope,

Liriope, Cassiope, Alope, Agalope, Penelope, Parthenope, Sinope, Ærope, Merope, Dryope.

ARE IRE ORE YRE

Accent the Penultimate.

Lymire.

Accent the Antepenultimate.

Becare, Tamare, Ænare, Terpsichore, Zephyre, Apyre.

E S E

Accent the Antepenultimate.

Melese, Temese.

ATE ETE ITE OTE YTE TYE

Accent the Penultimate.

Ate, Reate, Teate, Arelate, Admete, Arete, Aphrodite, Amphitrite, Atabyrite, Percote, Pactye.

Accent the Antepenultimate.

Hecate, Condate, Automate, Taygete, Nepete, Anaxarete, Hippolyte.

AVE EVE

Accent the Penultimate.

Agave.

Accent the Antepenultimate.

Nineve.

LAI* NAI (in two syllables.)

Accent the Penultimate.

Acholai.

Accent the Antepenultimate.

Danai.

B I

Accent the Antepenultimate.

Acibi, Abnobi, Attubi.

A C I

Accent the Antepenultimate.

Segontiaci, Mattiaci, Amaci, Ænaci, Bettovaci.

* For the final i in these words, see Rule the 4th of the *Initial Vocabulary*.

ACI ICI OCI UCI

Accent the Penultimate.

Raiiraci, Albici, Labici, Acedici, Palici, Marici, Medomatrici, Raurici, Arevici, Triboci, Aruci.

Accent the Antepenultimate.

Callaici, Vendelici, Academici, Arecomici, Hernici, Cynici, Staici, Opici, Nassici, Aduatici, Atuatici, Peripatetici, Cettici, Avantici, Xystici, Lavici, Triboci, Amadoci, Bibroci.

ODI YDI

Accent the Penultimate.

Borgodi, Abydi.

Æ I

Accent the Penultimate.

Sabæi, Vaccæi, and so of all words which have a diphthong in the penultimate syllable.

E I (in two syllables.)

Accent the Antepenultimate.

Lapidei, Candei, Agandei, Amathei, Elei, Canthlei, Euganei, Œnei, Mandarei, Hyperborei, Carastasei, Pratei.

G I

Accent the Antepenultimate.

Acridophagi, Agriophagi, Chelanophagi, Andropophagi, Anthropophagi, Lotophagi, Strutophagi, Ichthyophagi, Decempagi, Novempagi, Artigi, Alostigi.

CHI THI

Accent the Antepenultimate.

Heniochi, Ænochi, Henochi, Ostrogothi.

* I I

Accent the Antepenultimate.

Abii, Gabii, and all words of this termination.

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* See Rule 3 and 4 of the *Initial Vocabulary.*

ALI ELI ILI OLI ULI YLI

Accent the Antepenultimate.

Abali, Vandali, Acephali, Cynocephali, Macrocephali, Attali, Alontegeceli, Garoceli, Monosceli, Igilgili, Æquicoli, Carseoli, Puteoli, Corioli, Ozoli, Atabuli, Græculi, Pediculi, Siculi, Puticuli, Anculi, Barduli, Varduli, Turduli, Foruli, Gætuli, Bastuli, Rutuli, Massesyli, Dactyli.

AMI EMI

Accent the Penultimate.

Apisami, Charidemi.

OMI UMI

Accent the Antepenultimate.

Cephalotomi, Astomi, Medioxumi.

A N I

Accent the Penultimate.

Albani, Cerbani, Ætani, Sicani, Tusicani, &c. and all words of this termination, except Choani and Sequani, or such as are derived from words terminating in *anus*, with the penultimate short; which see.

E N I

Accent the Penultimate.

Agabeni, Adiabeni, Sarceni, Iceni, Laodiceni, Cyziceni, Uceni, Chaldeni, Abydeni, Comageni, Igeni, Quingeni, Cepheni, Tyrrheni, Rutheni, Labieni, Allieni, Cileni, Cicimeni, Alapeni, Hypopeni, Tibareni, Agareni, Rufreni, Caraseni, Volseni, Bateni, Cordueni.

Accent the Antepenultimate.

Origeni, Apartheni, Antixeni.

I N I*

Accent the Penultimate.

Gabini, Sabini, Dulgibini, Basterbini, Peucini, Marrucini,

* When the accent is on the penultimate syllable, the i in the two last syllables is pronounced exactly like the noun *eye*; but when the accent is on the antepenultimate, the first i is pronounced like *e*, and the last like *eye*.—See Rule 3 and 4 of the *Initial Vocabulary*.

Lactucini, Otadini, Bidini, Udini, Caudini, Budini, Rhegini, Triocalini, Triumpilini, Magellini, Entellini, Canini, Menanini, Anagnini, Amiternini, Saturnini, Centuripini, Paropini, Irpini, Hirpini, Tibarini, Carini, Cetarini, Citarini, Illiberini, Acherini, Elorini, Assorini, Feltrini, Sutrini, Eburini, Tigurini, Cacyrini, Agyrini, Halesini, Otesini, Mosini, Abissini, Mossini, Clusini, Arusini, Reatini, Latini, Calatini, Collatini, Calactini, Ectini, Ægetini, Ergetini, Jetini, Aletini, Spoletini, Netini, Neretini, Setini, Bantini, Murgantini, Pallantini, Amantini, Numantini, Fidentini, Salentini, Colentini, Carentini, Verentini, Florentini, Consentini, Potentini, Faventini, Leontini, Acherontini, Saguntini, Haluntini, Ægyptini, Mamertini, Tricastini, Vestini, Faustini, Abrettini, Enguini, Inguini, Lanuvini.

Accent the Antepenultimate.

Lactucini, Gemini, Memini, Morini,* Torrini.

ONI UNI YNI

Accent the Penultimate.

Edoni, Aloni, Nemaloni, Geloni, Aqueloni, Abroni, Gorduni, Mariandyni, Magyni, Mogyni.

Accent the Antepenultimate.

Epigoni, Theutoni.

U P I

Accent the Penultimate.

Catadupi.

ARI ERI IRI ORI URI YRI

Accent the Penultimate.

Babari, Chomari, Agactari, Iberi, Celtiberi, Doberi, Algeri, Palemeri, Monomeri, Hermanduri, Dioscuri, Banceri, Pæsuri, Agacturi, Zimyri.

Accent the Antepenultimate.

Abari, Tochari, Acestari, Cavari, Calabri, Cantabri, Digeri,

* Extremique hominum Morini, Rhenusque bicornis.
VIRG. *Æn.* vii. 727.

The Danes, unconquer'd offspring, march behind;
And *Morini*, the last of human kind.
DRYDEN.

Drugeri, Eleutheri, Crustumeri, Teneteri, Brueteri, Suelteri, Treveri, Veragri, Treviri, Ephori, Pastophori.

USI YSI

Accent the Penultimate.

Hermandusi, Condrusi, Nerusi, Megabysi.

ATI ETI OTI UTI

Accent the Penultimate.

Abodati, Capellati, Ceroti, Thesproti, Carnuti.

Accent the Antepenultimate.

Athanati, Heneti, Veneti.

AVI EVI IVI AXI UZI

Accent the Penultimate.

Andecavi, Chamavi, Batavi, Pictavi, Suevi, Argivi, Achivi, Coraxi, Abruzi.

U I

Accent the Antepenultimate.

Abascui, Ædui, Hedui, Vermandui, Bipedimui, Inui, Castruminui, Essui, Abrincatui.

IBAL UBAL NAL QUIL

Accent the Penultimate.

Pomonal.

Accent the Antepenultimate.

Annibal, Hannibal, Asdrubal, Hasdrubal.

AM IM UM

Accent the Penultimate.

Adulam, Ægipam, Aduram, Gerabum.

Accent the Antepenultimate.

Abarim.

UBUM ACUM ICUM OCUM

Accent the Penultimate.

Cornacum, Tornacum, Baracum, Camericum, Labicum,

Avaricum, Antricum, Trivicum, Nordovicum, Longovicum, Verovicum, Norvicum, Brundsvicum.

Accent the Antepenultimate.

Cæcubum, Abodiacum, Tolpiacum, Bedriacum, Gessoriacum, Magontiacum, Mattiacum, Argentomachum, Olenacum, Arenacum, Bremetonacum, Eboracum, Eburacum, Lampsacum, Nemetacum, Bellovacum, Agedicum, Agendicum, Glyconicum, Canopicum, Noricum, Massicum, Adriaticum, Sabenneticum, Balticum, Aventicum, Mareoticum, Agelocum.

EDUM IDUM

Accent the Antepenultimate.

Manduessedum, Algidum.

Æ U M

Accent the Penultimate.

Lilybæum, Lycæum, and all words of this termination.

E U M

Accent the Penultimate.

Syllaceum, Lyceum, Sygeum, Amatheum, Glytheum, Didymeum, Prytaneum, Palanteum.

Accent the Antepenultimate.

Herculeum, Heracleum, Rataneum, Corineum, Aquineum, Dictynneum, Panticapeum, Rhœteum.

AGUM IGUM OGUM

Accent the Antepenultimate.

Nivomagum, Noviomagum, Adrobigum, Dariorigum, Allobrogum.

I U M

Accent the Antepenultimate.

Albium, Eugubium, Abrucium, and all words of this termination.

ALUM ELUM ILUM OLUM ULUM

Accent the Antepenultimate.

Anchialum, Acelum, Ocelum, Corbilum, Clusiolum, Oracu-

lum, Janiculum, Corniculum, Hetriculum, Uttriculum, Asculum, Tusculum, Angulum, Cingulum, Apulum, Trossulum, Batulum.

M U M

Accent the Penultimate.

Amstelodamum, Novocomum, Cadomum, Amstelrodamum.

Accent the Antepenultimate.

Lygdamum, Cisamum, Boiemum, Antrimum, Auximum, Bergomum, Mentonomum.

A N U M

Accent the Penultimate.

Albanum, Halicanum, Arcanum, Æanum, Teanum, Trifanum, Stabeanum, Ambianum, Pompeianum, Tullianum, Formianum, Cosmianum, Boianum, Appianum, Bovianum, Mediolanum, Amanum, Aquisgranum, Trigisanum, Nuditanum, Usalitanum, Ucalitanum, Acoletanum, Acharitanum, Abziritanum, Argentanum, Hortanum, Antanum.

Accent the Antepenultimate.

Apuscidanum, Hebromanum, Itanum.

E N U M

Accent the Penultimate.

Picenum, Calenum, Durolenum, Misenum, Volsenum, Darvenum.

Accent the Antepenultimate.

Olenum.

I N U M

Accent the Penultimate.

Urbinum, Sidicinum, Ticinum, Pucinum, Tridinum, Londinum, Aginum, Casilinum, Crustuminum, Apenninum, Sepinum, Arpinum, Aruspinum, Sarinum, Lucrinum, Ocrinum, Camerinum, Labrinum, Petrinum, Tarinum, Casinum, Nemosinum, Cassinum, Atinum, Batinum, Ambiatinum, Petinum, Altinum, Salentinum, Tollentinum, Ferentinum, Laurintinum, Abrotinum, Inguinum, Aquinum, Nequinum.

ONUM

Accent the Penultimate.

Cabillonum, Garianonum, Duronum, Cataractonum.

Accent the Antepenultimate.

Ciconum, Vindonum, Britonum.

UNUM YNUM

Accent the Penultimate.

Segedunum, Lugdunum, Marigdunum, Moridunum, Arcaldunum, Rigodunum, Sorbiodunum, Noviodunum, Melodunum, Camelodunum, Axelodunum, Uxellodunum, Brannodunum, Carodunum, Cæsarodunum, Tarodunum, Theodorodunum, Eburodunum, Nemantodunum, Belunum, Antematunum, Andomatunum, Maryandynum.

OUM OPUM YPUM

Accent the Penultimate.

Myrtöum, Europum.

Accent the Antepenultimate.

Pausilypum.

ARUM

Accent the Penultimate.

Agarum, Belgarum, Nympharum, Convenarum, Rosarum, Adulitarum, Celtarum.

ABRUM UBRUM

Accent the Penultimate.

Velabrum, Vernodubrum.

Accent the Antepenultimate.

Artabrum.

ERUM

Accent the Antepenultimate.

Caucoliberum, Tuberum.

AFRUM ATHRUM

Accent the Penultimate.

Venafrum.

Accent the Antepenultimate.

Barathrum.

I R U M

Accent the Penultimate.

Muzirum.

O R U M

Accent the Penultimate.

Cermorum, Ducrocortorum.

Accent the Antepenultimate.

Dorostorum.

E T R U M

Accent either the Penultimate or Antepenultimate.

Celetrum.

U R U M

Accent the Penultimate.

Alaburum, Ascurum, Lugdurum, Marcodurum, Lactodurum, Octodurum, Divojurum, Silurum, Saturum.

Accent the Antepenultimate.

Tigurum.

ISUM OSUM

Accent the Penultimate.

Alisum, Amisum, Janosum.

ATUM ETUM ITUM OTUM UTUM

Accent the Penultimate.

Atrebatum, Calatum, Argentoratum, Mutristratum, Elocetum, Quercetum, Caletum, Spoletum, Vallisoletum, Toletum, Ulmetum, Adrumetum, Tunetum, Eretum, Accitum, Durolitum, Corstopitum, Abritum, Neritum, Augustoritum, Naucrotitum, Complutum.

Accent the Antepenultimate.

Sabbatum.

AVUM IVUM YUM

Accent the Penultimate.

Gandavum, Symbrivum.

Accent the Antepenultimate.

Coccyum, Engyum.

MIN AON ICON

Accent the Penultimate.

Helicaon, Lycaon, Machaon, Dolichaon, Amithaon, Didymaon, Hyperaon, Hicetaon.

Accent the Antepenultimate.

Salamin, Rubicon, Helicon.

ADON EDON IDON ODON YDON

Accent the Penultimate.

Calcedon, Chalcedon, Carchedon, Anthedon, Aspledon, Sarpedon, Thermodon, Abydon.

Accent the Antepenultimate.

Celadon, Alcimedon, Amphimedon, Lamedon, Hippomedon, Oromedon, Antomedon, Armedon, Eurymedon, Calydon, Amydon, Corydon.

EON EGON

Accent the Penultimate.

Pantheon, Deileon, Achilleon, Aristocreon.

Accent the Antepenultimate.

Aleon, Pitholeon, Demoleon, Timoleon, Anacreon, Timocreon, Ucalegon.

APHON EPHON IPHON OPHON

Accent the Antepenultimate.

Agalaphon, Chærephon, Ctesiphon, Antiphon, Colophon, Demophon, Xenophon.

THON

Accent the Antepenultimate.

Agathon, Acroathon, Marathon, Phaeton, Phlegethon, Pyriphlegithon, Arethon, Acrithon.

I O N

Accent the Penultimate.

Pandion, Sandion, Echion, Alphion, Amphion, Ophion, Methion, Arion, Oarion, Ærion, Hyperion, Orion, Asion, Metion, Axion, Ixion.

Accent the Antepenultimate.

Albion, Phocion, Cephaledion, Ægion, Brigion, Brygion, Adobogion, Moschion, Emathion, Amethion, Anthion, Erothion, Pythion, Deucalion, Dædalion, Sigalion, Calathion, Ethalion, Ereuthalion, Pigmalion, Pygmalion, Cemelion, Pelion, Ptelion, Ilion, Bryllion, Cromion, Endymion, Milanion, Athenion, Böion, Apion, Dropion, Appion, Noscopion, Aselelarion, Acrion, Chimerion, Hyperion, Asterion, Dorion, Euphorion, Porphyrion, Thyrion, Jasion, Æsion, Hippocration, Stration, Action, Ætion, Metion, Æantion, Pallantion, Dotion, Theodotion, Erotion, Sotion, Nephestion, Philistion, Polytion, Ornytion, Eurytion, Dionizion.

LON MON OON PON RON PHRON

Accent the Penultimate.

Philemon, Criumetopon, Caberon, Dioscoron, Cacipron.

Accent the Antepenultimate.

Ascalon, Abylon, Babylon, Telamon, Ademon, Ægemon, Polemon, Ardemon, Hieromnemon, Artemon, Abarimon, Oromenon, Alcamenon, Tauromenon, Deiccöon, Democöon, Laocöon, Hippocöon, Demophöon, Hippothöon, Acaron, Accaron, Paparon, Acheron, Apteron, Daiptoron, Chersephron, Alciphron, Lycophron, Euthyphron.

SON TON YON ZON

Accent the Penultimate.

Theogiton, Aristogiton, Polygiton, Deltoton.

Accent the Antepenultimate.

Themison, Abaton, Aciton, Aduliton, Sicyon, Cercyon, Ægyon, Cremmyon, Cromyon, Geryon, Alcetryon, Amphitryon, Amphictyon, Acazon, Amazon, Olizon, Amyzon.

ABO ACO ICO EDO IDO

Accent the Penultimate.

Lampedo, Cupido.

Accent the Antepenultimate.

Arabo, Tarraco, Stilico, Macedo.

BEO LEO TEO

Accent the Antepenultimate.

Labeo, Aculeo, Buteo.

AGO IGO UGO

Accent the Penultimate.

Carthago, Origo, Verrugo.

PHO THO

Accent the Antepenultimate.

Clitipho, Agatho.

BIO CIO DIO GIO LIO MIO NIO RIO SIO TIO VIO

Accent the Antepenultimate.

Arabio, Corbio, Navilubio, Senecio, Diomedio, Regio, Phrygio, Bambalio, Ballio, Caballio, Ansellio, Pollio, Sirmio, Formio, Phormio, Anio, Parmenio, Avenio, Glabrio, Acrio, Curio, Syllaturio, Occasio, Vario, Aurasio, Secusio, Verclusio, Natio, Ultio, Derventio, Versontio, Divio, Oblivio, Petovio, Alexio.

CLO ILO ULO UMO

Accent the Antepenultimate.

Chariclo, Corbilo, Corbulo, Æpulo, Bætulo, Castulo, Anumo, Lucumo.

ANO ENO INO

Accent the Penultimate.

Theano, Adramitteno.

Accent the Antepenultimate.

Barcino, Ruscino, Fruscino.

APO IPO

Accent the Antepenultimate.

Sisapo, Olyssipo.

ARO ERO

Accent the Penultimate.

Vadavero.

Accent the Antepenultimate.

Bessaro, Civaro, Tubero, Cicero, Hiero, Acimero, Cessero.

ASO ISO

Accent the Penultimate.

Carcaso, Agaso, Turiaso, Aliso, Natiso.

ATO ETO ITO YO XO

Accent the Penultimate.

Enyo, Polyxo.

Accent the Antepenultimate.

Erato, Derceto, Siccilissito, Capito, Amphitryo.

BER FER GER TER VER

Accent the Penultimate.

Meleager, Elaver.

Accent the Antepenultimate.

Calaber, Mulciber, Noctifer, Tanager, Antipater, Marspater, Diespiter, Marspiter, Jupiter.

AOR NOR POR TOR ZOR

Accent the Penultimate.

Chrysaor, Alcanor, Bianor, Euphranor, Alcenor, Agenor, Agapænor, Elpenor, Rhetenor, Antenor, Anaxenor, Vindemiator, Rhobetor, Aphetor.

Accent the Antepenultimate.

Marsipor, Lucipor, Numitor, Albumazor, or Albumazar.

BAS DAS EAS GAS PHAS

Accent the Penultimate.

Alebas, Augeas, (king of Elis) Æneas, Oreas, Symplegas.

Accent the Antepenultimate.

Dotadas, Cercidas, Lucidas, Timäichidas, Charmidas, Alci-

damidas, Leonidas, Aristonidas, Mnasippidas, Pelopidas, Thearidas, Diagoridas, Diphoridas, Antipatridas, Abantidas, Suidas, Crauxidas, Ardeas, Augeas, (the poet) Eleas, Cineas, Cyneas, Boreas, Broteas, Acrapas, Periphas, Acyphas.

I A S

Accent the Penultimate.

Ophias.

Accent the Antepenultimate.

Cæcias, Nicias, Cephalædias, Phidias, Herodias, Cydias, Ephyreas, Minyëias, Pelasgias, Antibacchias, Acrolochias, Archias, Adarchias, Arcathias, Agathias, Pythias, Plëias, Pelias, Ilias, Damias, Scemias, Arsanias, Pausanias, Olympias, Appias, Agrippias, Chabrias, Tiberias, Terias, Lycorias, Pelorias, Demetrias, Dioscurias, Agasias, Phasias, Acesias, Agesias, Hegesias, Tiresias, Ctesias, Cephisias, Pausias, Prusias, Lysias, Tysias, Æetias, Bitias, Critias, Abantias, Thoantias, Phaethontias, Phæstias, Thestias, Phœstias, Sestias, Livias, Artaxias, Loxias.

LAS MAS NAS

Accent the Penultimate.

Acilas, Adulas, Mæcenas, Mœcenas, (or, as Labbe says it ought to be written, Mecœnas) Fidenas, Arpinas, Larinas, Atinas, Adunas.

Accent the Antepenultimate.

Amiclas, Amyclas, Agelas, Apilas, Arcesilas, Acylas, Dorylas, Asylas, Acamas, Alcidamas, Iphidamas, Chersidamas, Praxidamas, Theodamas, Cleodamas, Therodamas, Thyodamas, Astydamas, Athamas, Garamas, Dicomas, Sarsinas, Sassinas, Pitinas.

OAS PAS RAS SAS TAS XAS YAS

Accent the Penultimate.

Bagoas, Canopas, Abradaras, Zonaras, (as Labbe contends it ought to be) Epitheras, Abradatas, Jetas, Philetas, Damœtas, Acritas, Eurotas, Abraxas.

Accent the Antepenultimate.

Teleobas, Chrysorrhoas, Agriopas, Triopas, Zonaras, Gyaras, Chrysoceras, Mazeras, Chaboras, Orthagoras, Pythagoras, Diagoras, Pylagoras, Demagoras, Timagoras, Hermagoras,

Athenagoras, Xenagoras, Hippagoras, Stesagoras, Tisagoras, Telestagoras, Protagoras, Evagoras, Anaxagoras, Praxagoras, Ligoras, Athyras, Thamyras, Cinyras, Atyras, Apesas, Pietas, Felicitas, Liberalitas, Lentulitas, Agnitas, Opportunitas, Claritas, Veritas, Faustitas, Civitas, Archytas, Phlegyas, Milyas, Marsyas.

B E S

Accent the Antepenultimate.

Chalybes, Armenochalybes.

C E S

Accent the Penultimate.

Arbaces, Pharnaces, Samothraces, Arsaces, Phœnices, Libyphœnices, Olympionices, Plistonices, Polynices, Ordovices, Lemovices, Eburovices.

Accent the Antepenultimate.

Axiaces, Astaces, Derbices, Ardices, Eleutherocilices, Cappadoces, Eudoces, Bebryces, Mazyces.

A D E S

Accent the Antepenultimate.

Icades, Olcades, Arcades, Orcades, Carneades, Gorgades, Stœchades, Lichades, Strophades, Laiades, Naiades, Alcibiades, Pleiades, Branchiades, Deliades, Heliades, Peliades, Oiliades, Naupliades, Juliades, Memniades, Cleniades, Xeniades, Hunniades, Heliconiades, Acrisioniades, Telamoniades, Limoniades, Achelöiades, Asclepiades, Asopiades, Crotopiades, Appiades, Thespiades, Thariades, Otriades, Cyriades, Scyriades, Anchisiades, Dosiades, Lysiades, Nysiades, Dionysiades, Menœtiades, Miltiades, Abantiades, Dryantiades, Attantiades, Laomedontiades, Phaetontiades, Laërtiades, Hephæstiades, Thestiades, Battiades, Cyclades, Pylades, Demades, Nomades, Mænades, Echinades, Cispades, Chœrades, Sporades, Perisades, Hippotades, Sotades, Hyades, Thyades, Dryades, Hamadryades, Othryades.

E D E S

Accent the Penultimate.

Democedes, Agamedes, Palamedes, Archimedes, Nicomedes, Diomedes, Lycomedes, Cleomedes, Ganymedes, Thrasymedes.

IDES

Accent the Penultimate.

Alcides, Lyncides, Tydides, Ægides, Promethides, Nicarthides, Heraclides, Teleclides, Epiclides, Anticlides, Androclides, Meneclides, Œclides, Cteseclides, Xenoclides, Chariclides, Patroclides, Aristoclides, Euclides, Euryclides, Belides, (singular), Basilides, Nelides, Pelides, Æschylides, Ænides, Antigenides, Œnides, Lychnides, Amanoides, Japeronides, Larides, Abderides, Atrides, Thesides, Aristides.

Accent the Antepenultimate.

Epichäides, Danäides, Lesbides, Labdacides, Æacides, Hylacides, Phylacides, Pharacides, Imbracides, Myrmecides, Phœnicides, Antalcides, Lyncides, Andocides, Ampycides, Thucydides, Lelegëides, Tyrrhëides, Pimpleides, Clymenëides, Minëides, Scyrëides, Minyëides, Lagides, Harpagides, Lycurgides, Ogygides, Inachides, Lysimachides, Agatharchides, Timarchides, Leulychides, Leontychides, Leotychides, Sisyphides, Erecthides, Promethides, Crethides, Scythides, Œbalides, Æthalides, Tantalides, Castalides, Mystalides, Phytalides, Teleclides, Meneclides, Œclides, Ctesiclides, Androclides, Euclides, Euryclides, Belides (plural), Sicelides, Epimelides, Cypselides, Anaxilides, Æolides, Eubulides, Phocylides, Priamides, Potamides, Cnemides, Æsimides, Tolmides, Charmides, Dardanides, Oceanides, Amanides, Titanides, Olenides, Achæmenides, Achimenides, Epimenides, Parmenides, Ismenides, Eumenides, Sithnides, Apollinides, Prumnides, Aonides, Dodonides, Mygdalonides, Calydonides, Mœonides, Œdipodionides, Deionides, Chionides, Echionides, Sperchionides, Ophionides, Japetionides, Ixionides, Mimallonides, Philonides, Apollonides, Acmonides, Æmonides, Polypemonides, Simonides, Harmonides, Memnonides, Cronides, Myronides, Æsonides, Aristonides, Praxonides, Liburnides, Sunides, Teleböides, Panthöides, Achelöides, Pronopides, Lapides, Callipides, Euripides, Driopides, Œnopides, Cecropides, Leucippides, Philippides, Argyraspides, Clearides, Tænarides, Hebrides, Timandrides, Anaxandrides, Epicerides, Pierides, Hesperides, Hyperides, Cassiterides, Anterides, Peristerides, Libethrides, Dioscorides, Protogorides, Methorides, Antenorides, Actorides, Diactorides, Polyctorides, Hegetorides, Onetorides, Antorides, Acestorides, Thestorides, Aristorides, Electrides, Œnotrides, Smindyrides, Philyrides, Pegasides, Iasides, Imbrasides, Clesides, Diony-

sides, Cratides, Propœtides, Prœtides, Oceanitides, Æantides, Dryantides, Dracontides, Absyrtides, Acestides, Orestides, Epytides.

ODES UDES YDES

Accent the Penultimate.

Ægilodes, Acmodes, Nebrodes, Herodes, Orodes, Hæbudes, Harudes, Lacydes, Pherecydes, Androcydes.

Accent the Antepenultimate.

Sciapodes, Œdipodes, Antipodes, Hippopodes, Himantopodes, Pyrodes, Epicydes.

AGES EGES IGES OGES YGES.

Accent the Antepenultimate.

Theages, Tectosages, Astyages, Leleges, Nitiobriges, Durotriges, Caturiges, Allobroges, Antobroges, Ogyges, Cataphryges, Sazyges.

ATHES ETHES YTHES IES

Accent the Penultimate.

Ariarathes, Alethes.

Accent the Antepenultimate.

Onythes, Aries.

A L E S

Accent the Penultimate.

Novendiales, Geniales, Compitales, Arvales.

Accent the Antepenultimate.

Carales.

ACLES ICLES OCLES

Accent the Antepenultimate.

Daicles, Mnasicles, Iphicles, Zanthicles, Charicles, Thericles, Pericles, Agasicles, Pasicles, Phrasicles, Ctesicles, Sosicles, Nausicles, Xanticles, Niocles, Empedocles, Theocles, Neocles, Eteocles, Sophocles, Pythocles, Diocles, Philocles, Damocles, Democles, Phanocles, Xenocles, Hierocles, Androcles, Mandrocles, Patrocles, Metrocles, Lamprocles, Cephisocles, Nestocles, Themistocles.

ELES ILES OLES ULES.

Accent the Antepenultimate.

Araraucelès, Hedymeles, Pasiteles, Praxiteles, Pyrgoteles, Demoteles, Aristoteles, Gundiles, Absiles, Novensiles, Pisatiles, Taxiles, Æoles, Autololes, Abdimonoples, Hercules.

AMES OMES.

Accent the Antepenultimate.

Priames, Datames, Abrocomes.

A N E S

Accent the Penultimate.

Jordanes, Athamanes, Alamanes, Brachmanes, Acarnanes, Ægipanes, Tigranes, Actisanes, Titanes, Ariobarzanes.

Accent the Antepenultimate.

Diaphanes, Epiphanes, Periphanes, Praxiphanes, Dexiphanes, Lexiphanes, Antiphanes, Nicophanes, Theophanes, Diophanes, Apollophanes, Xenophanes, Aristophanes, Agrianes, Pharasmanes, Prytanes.

E N E S*

Accent the Antepenultimate.

Timagenes, Metagenes, Sosigenes, Epigenes, Melesigenes, Antigenes, Theogenes, Diogenes, Oblogenes, Hermogenes, Rhetogenes, Themistogenes, Zanthenes, Agasthenes, Lasthenes, Clisthenes, Callisthenes, Peristhenes, Cratisthenes, Antisthenes, Barbosthenes, Leosthenes, Demosthenes, Dinosthenes, Androsthenes, Posthenes, Eratosthenes, Borysthenes, Alcamenes, Theramenes, Tisamenes, Deditamenes, Spitamenes, Pylemenes, Althemenes, Achæmenes, Philopœmenes, Daimenes, Nausimenes, Numenes, Antimenes, Anaximenes, Cleomenes, Hippomenes, Heromenes, Ariotomenes, Eumenes, Numenes, Polymenes, Geryenes.

I N E S

Accent the Penultimate.

Telchines, Acesines.

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* All the words of this termination have the accent on the Antepenultimate. See *Eumenes* in the *Initial Vocabulary.*

Accent the Antepenultimate.

Aborigines, Æschines*, Asines.

ONES

Accent the Penultimate.

Calucones, Agones, Antechthones, Iones, Helleviones, Volones, Nasimones, Verones, Centrones, Eburones, Grisones, Auticatones, Statones, Vectones, Vetones, Acitavones, Ingœvones, Istævone, Axones, Æxones, Halizones.

Accent the Antepenultimate.

Lycaones, Chaones, Frisiabones, Cicones, Vernicones, Francones, Vascones, Mysomacedones, Rhedones, Essedones, Myrmidones, Pocones, Paphlagones, Aspagones, Læstrigones, Lingones, Lestrygones, Vangiones, Nuithones, Sithones, Baliones, Hermiones, Biggeriones, Meriones, Suiones, Mimallones, Senones, Memnones, Pannones, Ambrones, Suessones, Ansones, Pictones, Teutones, Amazones.

OES

Accent the Penultimate.

Heroes.

Accent the Antepenultimate.

Chorsoes, Chosroes.

APES OPES

Accent the Penultimate.

Cynapes, Cecropes, Cyclopes.

Accent the Antepenultimate.

Panticapes, Crassipes, Esubopes, Æthiopes, Hellopes, Dolopes, Panopes, Steropes, Dryopes.

ARES ERES IRES ORES URES.

Accent the Penultimate.

Cabares, Balcares, Apollinares, Saltuares, Ableres, Byzeres, Bechires, Diores, Azores, Silures.

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* Labbe says, that a certain anthologist, orced by the necessity of his verse, has pronouuced this word with the accent on the penultimate.

Accent the Antepenultimate.

Leochares, Æmochares, Democharès, Abisares, Cavares, Insubres, Luceres, Pieres, Astabores, Musagores, Centores, Limures.

I S E S

Accent the Penultimate.

Anchises.

E N S E S

Accent the Penultimate.

Ucubenses, Leonicenses, and all words of this termination.

OCES YSES

Accent the Penultimate.

Cambyses.

A T E S

Accent the Penultimate.

Phraates, Atrebates, Cornacates, Ceracates, Adunicates, Nisicates, Barsabocates, Leucates, Teridates, Mithridates, Attidates, Osquidates, Oxydates, Ardeates, Eleates, Bercoreates, Caninefates, Casicenufates, Ægates, Achates, Niphates, Deciates, Attaliates, Mevaniates, Cariates, Quariates, Asseriates, Euburiates, Antiates, Spartiates, Celelates, Hispellates, Stellates, Suillates, Albulates, Focimates, Auximates, Flanates, Edenates, Fidenates, Suffenates, Fregenates, Capenates, Senates, Cœsenates, Misenates, Padinates, Fulginates, Merinates, Alatrinates, Æsinates, Agesinates, Asisinates, Sassinates, Sessinates, Frusinates, Atinates, Altinates, Tollentinates, Ferentinates, Interamnates, Chelonates, Casmonates, Arnates, Tifernates, Infernates, Privernates, Oroates, Euphrates, Orates, Vasates, Cocosates, Tolosates, Antuates, Nantuates, Sadyates, Caryates.

Accent the Antepenultimate.

Spithobates, Eurybates, Antiphates, Trebiates, Zalates, Sauromates, Attinates, Tornates, Hypates,* Memnecrates, Pherecrates, Iphicrates, Callicrates, Epicrates, Pasicrates, Stasicrates, Sosicrates, Hypsicrates, Nicocrates, Halocrates, Damocrates, Democrates, Cheremocrates, Timocrates, Hermocrates, Steno-

* All words ending in *crates* have the accent on the antepenultimate syllable.

crates, Xenocrates, Hippocrates, Harpocrates, Socrates, Isocrates, Cephisocrates, Naucrates, Eucrates, Euthycrates, Polycrates.

ETES ITES OTES UTES YTES YES ZES

Accent the Penultimate.

Acetes, Ericetes, Cadetes, Æetes, Mocragetes, Caletes, Philocletes, Ægletes, Nemetes, Cometes, Ulmanetes, Consuanetes, Gymnetes, Æsymnetes, Nannetes, Serretes, Curetes, Theatetes, Andizetes, Odites, Belgites, Margites, Memphites, Ancalites, Ambialites, Avalites, Cariosuelites, Polites, Apollopolites, Hermopolites, Latopolites, Abulites, Stylites, Borysthenites, Temenites, Syenites, Carcinites, Samnites, Dëiopites, Garites, Centrites, Thersites, Narcissites, Asphaltites, Hydraotes, Heracleotes, Bœotes, Helotes, Böotes, Thöotes, Anagnutes, Arimazes.

Accent the Antepenultimate.

Dercetes, Massagetes, Indigetes, Ilergetes, Euergetes, Auchetes, Eusipetes, Abalites, Charites, Cerites, Præstites, Andramytes, Dariaves, Ardyes, Machlyes, Blemmyes.

A I S

Accent the Penultimate.

Achais, Archelais, Homolais, Ptolemais, Elymais.

Accent the Antepenultimate.

Thebais, Phocais, Aglais, Tanais, Cratais.

BIS CIS DIS

Accent the Penultimate.

Berenicis, Cephaledis, Lycomedis.

Accent the Antepenultimate.

Acabis, Carabis, Setabis, Nisibis, Cleobis, Tucrobis, Tisobis, Ucubis, Curubis, Salmacis, Acinacis, Brovonacis, Athracis, Agnicis, Carambucis, Cadmëidis.

EIS* ETHIS ATHIS

Accent the Penultimate.

Medeis, Spercheis, Pittheis, Crytheis, Nepheleis, Eleleis,

* These vowels form distinct syllables.—See the termination EIUS.

Achilleis, Pimpleis, Cadmeis, Æneis, Schoeneis, Peneis, Acrisoneis, Triopeis, Patereis, Nereis, Cenchreis, Theseis, Briseis, Perseis, Messeis, Chryseis, Nycteis, Sebethis, Epimethis.

Accent the Antepenultimate.

Thymiathis.

ALIS ELIS ILIS OLIS ULIS YLIS

Accent the Penultimate.

Andabalis, Cercalis, Regalis, Stymphalis, Dialis, Latialis, Septimontialis, Martialis, Manalis, Juvenalis, Quirinalis, Fontinalis, Junonalis, Avernalis, Vacunalis, Abrupalis, Floralis, Quietalis, Eumelis, Phaselis, Eupilis, Quinctilis, Adulis.

Accent the Antepenultimate.

Œbalis, Hannibalis, Acacalis, Fornicalis, Androcalis, Lupercalis, Vahalis, Ischalis, Caralis, Thessalis, Italis, Facelis, Sicelis, Fascelis, Vindelis, Nephelis, Bibilis, Incibilis, Leucretilis, Myrtilis, Indivilis, Æeolis, Argolis, Cimolis, Decapolis, Neapolis, and all words ending in *polis*. Hercùlis, Thestylis.

AMIS EMIS

Accent the Antepenultimate.

Calamis, Salamis, Semiramis, Thyamis, Artemis.

ANIS ENIS INIS ONIS YNIS

Accent the Penultimate.

Mandanis, Titanis, Bacenis, Mycenis, Philenis, Cyllenis, Ismenis, Cebrenis, Adonis, Edonis, Ædonis, Thedonis, Sidonis, Dodonis, Calydonis, Agonis, Alingonis, Colonis, Corbulonis, Cremonis, Salmonis, Junonis, Ciceronis, Scironis, Coronis, Phoronis, Turonis (in Germany), Tritonis, Phorcynis, Gortynis.

Accent the Antepenultimate.

Sicanis, Anticanis, Andanis, Hypanis, Taranis, Prytanis, Poemanis, Eumenis, Lycaonis, Asconis, Mæonis, Pæonis, Sithonis, Memnonis, Pannonis, Turonis (in France), Bitonis, Geryonis.

O I S*

Accent the Penultimate.

Minöis, Herëis, Latöis.

Accent the Antepenultimate.

Symöis, Pyröis.

APIS OPIS

Accent the Penultimate.

Iapis, Colapis, Serapis†, Isapis, Asopis.

Accent the Antepenultimate.

Acapis, Minapis, Cecropis, Meropis.

ARIS ACRIS ERIS IGRIS IRIS ITRIS ORIS URIS YRIS

Accent the Penultimate.

Balcaris, Apollinaris, Nonacris, Cimmeris, Aciris, Osiris, Petosiris, Busiris, Lycoris, Calaguris, Gracchuris, Hippuris.

Accent the Antepenultimate.

Abaris, Fabaris, Sybaris, Icaris, Andaris, Tyndaris, Sagaris, Angaris, Phalaris, Elaris, Caularis, Tænaris, Liparis, Araris, Biasaris, Cæsaris, Abisaris, Achisaris, Bassaris, Melaris, Autaris, Trinacris, Illiberis, Tiberis, Zioberis, Tyberis, Nepheris, Cytheris, Pieris, Trieris, Auseris, Pasitigris, Coboris, Sicoris, Neoris, Peloris, Antipatris, Absitris, Pacyris, Ogyris, Porphyris, Amyris, Thamyris, Thomyris, Tomyris.

ASIS ESIS ISIS

Accent the Penultimate.

Amasis, Magnesis, Tuesis.

Accent the Antepenultimate.

Bubasis, Pegasis, Parrhasis, Paniasis, Acamasis, Engonasis, Græcostasis, Lachesis, Athesis, Thamesis, Nemesis, Tibisis.

E N S I S

Accent the Penultimate.

Genubensis, Cordubensis, and all words of this termination.

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* These vowels form distinct syllables.

† *Serapis.*—See the word in the *Initial Vocabulary.*

OSIS USIS

Accent the Penultimate.

Diamastigosis, Enosis, Eleusis.

ATIS ETIS ITIS OTIS YTIS

Accent the Penultimate.

Tegeatis, Sarmatis, Caryatis, Miletis, Limenetis, Curetis, Acervitis, Chalcitis, Memphitis, Sophitis, Arbelitis, Fascelitis, Dascylitis, Comitis, Æanitis, Cananitis, Circinitis, Sebennitis, Chaonitis, Trachonitis, Chalonitis, Sybaritis, Daritis, Calenderitis, Zephyritis, Amphaxitis, Rhacotis, Estiæotis, Mæotis, Tracheotis, Mareotis, Phthiotis, Sandaliotis, Elimiotis, Iscariotis, Casiotis, Philotis, Nilotis.

Accent the Antepenultimate.

Atergatis, Calatis, Anatis, Naucratis, Dercetis, Eurytis.

OVIS UIS XIS

Accent the Penultimate.

Amphaxis, Oaxis, Alexis, Zamolxis, Zeuxis.

Accent the Antepenultimate.

Vejovis, Dijovis, Absituis.

ICOS EDOS ODOS YDOS

Accent the Penultimate.

Abydos.

Accent the Antepenultimate.

Oricos, Tenedos, Macedos, Agriodos.

E O S

Accent the Penultimate.

Spercheos, Achilleos.

Accent the Antepenultimate.

Androgeos, Egaleos, Ægaleos, Hegaleos.

IGOS ICHOS OCHOS OPHOS

Accent the Penultimate.

Melampigos, Neontichos, Macrontichos.

Accent the Antepenultimate.

Nerigos, Ægiochos, Oresitrophos.

ATHOS ETHOS ITHOS IOS

Accent the Penultimate.

Sebethos.

Accent the Antepenultimate.

Sciathos, Arithos, Ilios, Ombrios, Topasios.

LOS MOS NOS POS

Accent the Penultimate.

Stymphalos, Ægilos, Pachinos, Etheonos, Eteonos, Heptaphonos.

Accent the Antepenultimate.

Hægalos, Ægialos, Ampelos, Hexapylos, Sipylos, Hecatompylos, Potamos, Ægospotamos, Olenos, Orchomenos, Anapauomenos, Epidicazomenos, Heautontimorumenos, Antropos.

ROS SOS TOS ZOS

Accent the Penultimate.

Meleagros, Hecatoncheros, Ægimuros, Nisyros, Pityonesos, Hieronesos, Cephesos, Sebetos, Haliæetos, Miletos, Polytimetos, Aretos, Buthrotos, Topazos.

Accent the Antepenultimate.

Sygaros, Ægoceros, Anteros, Meleagros, Myiagros, Absoros, Amyros, Pegasos, Jalysos, Abatos, Aretos, Neritos, Acytos.

IPS OPS

Accent the Antepenultimate.

Ægilips, Æthiops.

LAUS MAUS NAUS RAUS (in two syllables.)

Accent the Penultimate.

Archelaus, Menelaus, Aglaus, Agesilaus, Protesilaus, Nicolaus, Iolaus, Hermolaus, Critolaus, Aristolaus, Dorylaus, Amphiaraus.

Accent the Antepenultimate.

Imaus*, Emmaus, Œnomaus, Danaus.

* *Imaus.*—See the word in the *Initial Vocabulary.*

BUS

Accent the Antepenultimate.

Agabus, Alabus, Arabus, Melabus, Setabus, Erebus, Ctesibus, Deiphobus, Abubus, Polybus.

ACUS

Accent the Antepenultimate.

Abdacus, Labdacus, Rhyndacus, Æacus, Ithacus.

IACUS*

Accent the Antepenultimate.

Ialciacus, Phidiacus, Alabandiacus, Rhodiacus, Calchiacus, Corinthiacus, Deliacus, Peliacus, Iliacus, Niliacus, Titaniacus, Armeniacus, Messeniacus, Salaminiacus, Lemniacus, Ioniacus, Sammoniacus, Tritoniacus, Gortyniacus, Olympiacus, Caspiacus, Mesembriacus, Adriacus, Iberiacus, Cytheriacus, Siriacus, Gessoriacus, Cytoriacus, Syriacus, Phasiacus, Megalesiacus, Etesiacus, Isiacus, Gnosiacus, Cnossiacus, Pausiacus, Amathusiacus, Pelusiacus, Prusiacus, Actiacus, Divitiacus, Byzantiacus, Thermodontiacus, Propontiacus, Hellespontiacus, Sestiacus.

LACUS NACUS OACUS RACUS SACUS TACUS

Accent the Penultimate.

Benacus.

Accent the Antepenultimate.

Ablacus, Medoacus, Armaracus, Assaracus, Æsacus, Lampsacus, Caractacus, Spartacus, Hyrtacus, Pittacus.

ICUS

Accent the Penultimate.

Caicus, Numicus, Demonicus, Granicus, Andronicus, Stratonicus, Callistonicus, Aristonicus, Alaricus, Albericus, Rodericus, Rudericus, Romericus, Hunnericus, Victoricus, Amatricus, Henricus, Theodoricus, Ludovicus, Grenovicus, Varvicus.

Accent the Antepenultimate.

Thebäicus, Phocäicus, Chaldäicus, Bardäicus, Judäicus, Achäicus, Lechäicus, Panchäicus, Thermäicus, Näicus, Pana-

* All words of this termination have the accent on the *i*, pronounced like the noun *eye*.

thenäicus, Cyrenäicus, Arabicus, Dacicus, Samothracicus, Turcicus, Areadicus, Sotadicus, Thrëcidicus, Chalcidicus, Alabandicus, Judicus, Clondicus, Cornificus, Belgicus, Allobrogicus, Georgicus, Colchicus, Delphicus, Sapphicus, Parthicus, Scythicus, Pythicus, Stymphalicus, Pharsalicus, Thessalicus, Italicus, Attalicus, Gallicus, Sabellicus, Tarbellicus, Argolicus, Getulicus, Camicus, Ceramicus, Academicus, Græcanicus, Cocanicus, Tuscanicus, Æanicus, Hellanicus, Glanicus, Atellanicus, Amanicus, Romanicus, Germanicus, Hispanicus, Aquitanicus, Sequanicus, Pœnicus, Alemannicus, Britannicus, Laconicus, Leuconicus, Adonicus, Macedonicus, Sandonicus, Ionicus, Hermionicus, Babylonicus, Samonicus, Pannonicus, Hieronicus, Platonicus, Santonicus, Sophronicus, Teutonicus, Amazonicus, Hernicus, Liburnicus, Euböicus, Tröicus, Stöicus, Olympicus, Æthiopicus, Pindaricus, Balcaricus, Marmaricus, Bassaricus, Cimbricus, Andricus, Ibericus, Trietericus, Trevericus, Africus, Doricus, Pythagoricus, Leuctricus, Adgandestricus, Istricus, Isauricus, Centauricus, Bituricus, Illyricus, Syricus, Pagasicus, Moesicus, Marsicus, Persicus, Corsicus, Massicus, Issicus, Sabbaticus, Mithridaticus, Tegeaticus, Syriaticus, Asiaticus, Dalmaticus, Sarmaticus, Cibyraticus, Rhæticus, Geticus, Gangeticus, Ægineticus, Rhoeticus, Creticus, Memphiticus, Sybariticus, Abderiticus, Celticus, Atlanticus, Garamanticus, Alenticus, Ponticus, Scoticus, Mæoticus, Bœoticus, Heracleoticus, Mareoticus, Phthioticus, Niloticus, Epiroticus, Syrticus, Atticus, Alyatticus, Halyatticus, Mediastuticus.

OCUS UCUS YCUS

Accent the Penultimate.

Ophiucus, Inycus.

Accent the Antepenultimate.

Lauodocus, Amodocus, Amphilocus, Ibycus, Libycus, Besbycus, Autolycus, Amycus, Glanycus, Corycus.

ADUS EDUS IDUS ODUS YDUS

Accent the Penultimate.

Lebedus, Congedus, Alfredus, Aluredus, Emodus, Androdus.

Accent the Antepenultimate.

Adadus, Enceladus, Aradus, Antaradus, Aufidus, Algidus, Lepidus, Hesiodus, Commodus, Monodus, Lacydus, Polydus.

ÆUS ŒUS

Accent the Penultimate.

Niobæus, Melibœus, and all words of this termination.

E U S*

Accent the Penultimate.

Lycambeus, Thisbeus, Bereniceus, Lynceus (the brother of Idas), Simonideus, Euripideus, Pherecydeus, Piræeus, Phegeus, Tegeus, Sigeus, Ennosigeus, Argeus, Baccheus, Motorcheus, Cepheus, Rhipheus, Alpheus, Orpheus (adjective), Erectheus, Prometheus (adjective), Cleantheus, Rhadamantheus, Erymantheus, Pantheus (adjective), Dædaleus, Sophocleus, Themistocleus, Eleus, Neleus (adjective), Oileus (adjective), Apelleus, Achilleus, Perilleus, Luculleus, Agylleus, Pimpleus, Ebuleus, Asculeus, Masculeus, Cadmeus, Aristophaneus, Cananeus, Œneus (adj. 3 syll.), Œneus (sub. 2 syll.), Idomeneus, Schœneus, Peneus, Phineus, Cydoneus, Androgeoneus, Bioneus, Deucalioneus, Acrisioneus, Salmoneus (adjective), Maroneus, Antenoreus, Phoroneus (adjective), Thyoneus, Cyrneus, Epeus, Cyclopeus, Penelopeus, Phillipeus, Aganippeus, Menandreus (adjective), Nereus, Zagreus, Boreus, Hyperboreus, Polydoreus, Atreus (adjective), Centaureus, Nesseus, Cisseus, Œteus, Rhœteus, Anteus, Abanteus, Phalanteus, Therodamanteus, Polydamanteus, Thoanteus, Hyanteus, Aconteus, Laomedonteus, Thermodonteus, Phaethonteus, Phlegethonteus, Oronteus, Thyesteus, Phryxeus.

Accent the Antepenultimate.

Gerionaceus, Menœceus, Lynceus (adjective), Dorceus, Caduceus, Asclepiadeus, Paladeus, Sotadeus, Tydeus, Orpheus (substantive), Morpheus, Tyrrheus, Prometheus (substantive), Cretheus, Mnesitheus, Dositheus, Pentheus (substantive), Smin-

* It may be observed, that words of this termination are sometimes both substantives and adjectives. When they are substantives, they have the accent on the antepenultimate syllable, as *Ne'leus, Prome'theus, Salmo'neus,* &c.; and when adjectives on the penultimate, as *Nele'us Promethe'us, Salmone'us,* &c. Thus, *Œneus,* a king of Calydonia, is pronounced in two syllables; the adjective *Œnius,* which is formed from it, is a trisyllable; and *Œnëius,* another formative of it, is a word of four syllables. But these words, when formed into English adjectives, alter their termination with the accent on the Penultimate:

With other notes than to the *Orphëan* lyre——MILTON.

The tuneful tongue, the *Promethëan* band.——AKENSIDE.

And sometimes on the Antepenultimate, as——

The sun, as from *Thyestian* banquet turn'd.——MILTON.

theus, Timotheus, Brotheus, Dorotheus, Menestheus, Eurystheus, Pittheus, Pytheus, Dædaleus, Ægialeus, Maleus, Tantaleus, Heracleus, Celeus, Eleleus, Neleus, Peleus, Nileus, Oileus (substantive), Demoleus, Romuleus, Pergameus, Euganeus, Melaneus, Herculaneus, Cyaneus, Tyaneus, Ceneus, Dicaneus, Pheneus, Œneus, Cupidineus, Apollineus, Enneus, Adoneus, Aridoneus, Gorgoneus, Deioneus, Ilioneus, Mimalloneus, Salmoneus (substantive), Acroneus, Phoroneus (substantive), Albuneus, Enipeus, Sinopeus, Hippeus, Aristippeus, Areus, Macareus, Tyndareus, Megareus (substantive), Caphareus (substantive), Briareus, Æsareus, Patareus, Cythereus, Phalereus, Nereus (substantive), Tereus, Adoreus, Mentoreus, Nestoreus, Atreus (substantive), Caucaseus, Pegaseus, Theseus, Perseus, Nicteus, Argenteus, Bronteus, Proteus, Agyeus.

AGUS EGUS IGUS OGUS

Accent the Penultimate.

Cethegus, Robigus, Rubigus.

Accent the Antepenultimate.

Ægophagus, Osphagus, Neomagus, Rothomagus, Niomagus, Noviomagus, Cæsaromagus, Sitomagus, Areopagus, Harpagus, Arviragus, Uragus, Astrologus.

ACHUS OCHUS UCHUS YCHUS

Accent the Penultimate.

Daduchus, Ophiuchus.

Accent the Antepenultimate.

Telemachus, Dïimachus, Dëimachus, Alcimachus, Callimachus, Lysimachus, Antimachus, Symmachus, Andromachus, Clitomachus, Aristomachus, Eurymachus, Inachus, Iamblichus, Demodochus, Xenodochus, Dëiochus, Antiochus, Dëilochus, Archilochus, Mnesilochus, Thersilochus, Orsilochus, Antilochus, Naulochus, Eurylochus, Agerochus, Monychus, Abronychus, Polyochus.

APHUS EPHUS IPHUS OPHUS YPHUS

Accent the Penultimate.

Josephus, Seriphus.

Accent the Antepenultimate.

Ascalaphus, Epaphus, Palæpaphus, Anthropographus, Telephus, Absephus, Agastrophus, Sisyphus.

ATHUS ÆTHUS ITHUS

Accent the Penultimate.

Simæthus.

Accent the Antepenultimate.

Archagathus, Amathus, Lapathus, Carpathus, Mychithus.

AIUS

Accent the Antepenultimate.

Cäius, Läius, Gräius.—See *Achaia.*

ABIUS IBIUS OBIUS UBIUS YBIUS

Accent the Antepenultimate.

Fabius, Arabius, Bæbius, Vibius, Albius, Amobius, Macrobius, Androbius, Tobius, Virbius, Lesbius, Eubius, Danubius, Marrhubius, Talthybius, Polybius.

CIUS

Accent the Antepenultimate.

Acacius, Ambracius, Acracius, Thracius, Athracius, Samothracius, Lampsacius, Arsacius, Byzacius, Accius, Siccius, Decius, Thrëicius, Cornificius, Cilicius, Numicius, Apicius, Sulpicius, Fabricius, Oricius, Cincius, Mincius, Marcius, Circius, Hircius, Roscius, Albucius, Lucius, Lycius, Bebrycius.

DIUS

Accent the Antepenultimate.

Leccadius, Icadius, Arcadius, Palladius, Tenedius, Albidius, Didius, Thucydidius, Fidius, Aufidius, Eufidius, Ægidius, Nigidius, Obsidius, Gratidius, Brutidius, Helvidius, Ovidius, Rhodius, Clodius, Hannodius, Gordius, Claudius, Rudius, Lydius.

EIUS*

Accent the Antepenultimate.

Danëius, Cocceius, Lyrceius, Æacideius, Lelegius, Sigeius, Baccheius, Cepheius, Typhœeius, Cretheius, Pittheius,

* Almost all the words of this termination are adjectives, and in these the vowels *ei* form distinct syllables; the others, as *Cocceius, Saleius, Proculeius, Canuleius,*

Saleius, Semeleius, Neleius, Sthenelcius, Proculeius, Septimuleius, Canuleius, Venuleius, Apuleius, Egnatuleius, Sypyleïus, Priameius, Cadmeius, Tyaneius, Æneius, Clymeneius, Œneius, Autoneius, Schœneius, Lampeius, Rhodopeius, Dolopeius, Priapeius, Pompeius, Tarpeius, Cynareius, Cythereius, Nereius, Saturcius, Vultureius, Cinyreius, Nyseius, Teius, Hecateius, Elateius, Rhœteius, Atteius, Minyeius.

GIUS

Accent the Antepenultimate.

Valgius, Belgius, Catangius, Sergius, Asceburgius, Oxygius.

CHIUS PHIUS THIUS

Accent the Penultimate.

Sperchius.

Accent the Antepenultimate.

Inachius, Bacchius, Dulichius, Telechius, Munychius, Hesychius, Tychius, Cyniphius, Alphius, Adelphius, Sisyphius, Einathius, Simæthius, Acithius, Melanthius, Erymanthius, Corinthius, Zerynthius, Tirynthius.

ALIUS ÆLIUS ELIUS ILIUS ULIUS YLIUS

Accent the Antepenultimate.

Œbalius, Idalius, Acidalius, Palæphalius, Stymphalius, Mænalius, Opalius, Thessalius, Castalius, Publius, Heraclius*, Ælius, Cælius, Lælius, Delius, Melius, Cornelius, Cœlius, Cloelius, Aurelius, Nyctelius, Praxitelius, Abilius, Babilius,

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Canuleius, Apuleius, Egnatuleius, Schœncius, Lampeius, Vultureius, Atteius, and *Minyeius,* are substantives; and which, though sometimes pronounced with the *ei* forming a dipthong, and sounded like the noun *eye,* are more generally heard like the adjectives; so that the whole list may be fairly included under the same general rule, that of sounding the *e* separately, and the *i* like *y* consonant, as in the similar terminations in *eia* and *ia.* This is the more necessary in these words, as the accented *e* and the unaccented *i* are so much alike as to require the sound of the initial or consonant *y,* in order to prevent the hiatus, by giving a small diversity to the two vowels.—See *Achaia.*

* Labbe places the accent of this word on the penultimate *i,* as in *Heraclitus* and *Heraclida;* but the Roman emperor of this name is so generally pronounced with the antepenultimate accent, that it would savour of pedantry to alter it. Nor do I understand the reasons on which Labbe founds his accentuation.

Carbilius, Orbilius, Acilius, Cæcilius, Lucilius, Ædilius, Virgilius Æmilius, Manilius, Pompilius, Turpilius, Atilius, Basilius*, Cantilius, Quintilius, Hostilius, Attilius, Rutilius, Duilius, Sterquilius, Carvilius, Servilius, Callius, Trebellius, Cascellius, Gellius, Arellius, Vitellius, Tullius, Manlius, Tenolius, Nauplius, Daulius, Julius, Amulius, Pamphylius, Pylius.

MIUS

Accent the Antepenultimate.

Samius, Ogmius, Isthmius, Decimius, Septimius, Rhemmius, Memmius, Mummius, Nomius, Bromius, Latmius, Posthumius.

ANIUS ENIUS INIUS ENNIUS

Accent the Antepenultimate.

Anius, Libanius, Canius, Sicanius, Vulcanius, Ascanius, Dardanius, Clanius, Manius, Afranius, Granius, Ænius, Mænius, Genius, Borysthenius, Lenius, Valenius, Cyllenius, Olenius, Menius, Achæmenius, Armenius, Ismenius, Pœnius, Sirenius, Messenius, Dossenius, Polyxenius, Trœzenius, Gabinius, Albinius, Licinius, Sicinius, Virginius, Trachinius, Minius, Salaminius, Flaminius, Etiminius, Arminius, Herminius, Caninius, Tetritinius, Asinius, Eleusinius, Vatinius, Flavinius, Tarquinius, Cilnius, Tolumnius, Annius, Fannius, Elannius, Ennius, Fescennius, Dossennius.

ONIUS UNIUS YNIUS OIUS

Accent the Antepenultimate.

Aonius, Lycaonius, Chaonius, Machaonius, Amythaonius, Trebonius, Heliconius, Stiliconius, Asconius, Macedonius, Chalcedonius, Caledonius, Sidonius, Alchandonius, Mandonius, Dodonius, Cydonius, Calydonius, Mæonius, Pæonius, Agonius, Gorgonius, Læstrygonius, Lestrygonius, Trophonius, Sophonius, Marathonius, Sithonius, Ericthonius, Aphthonius, Arganthonius, Tithonius, Ionius, Œdipodionius, Echionius, Ixionius, Salonius, Milonius, Apollonius, Babylonius,

*This word, the learned contend, ought to have the accent on the penultimate; but that the learned frequently depart from this pronunciation, by placing the accent on the antepenultimate, may be seen, Rule 31, prefixed to the *Initial Vocabulary*.

Æmonius, Lacedæmonius, Hæmonius, Palæmonius, Ammonius, Strymonius, Nonius, Memnonius, Agamemnonius, Crannonius, Vennonius, Junonius, Pomponius, Acronius, Sophronius, Scironius, Sempronius, Antronius, Æsonius, Ausonius, Latonius, Suetonius, Antonius, Bistonius, Plutonius, Favonius, Amazonius, Esernius, Calphurnius, Saturnius, Daunius, Junius, Neptunius, Gortynius, Typhöius, Achelöius, Minöius, Tröius.

APIUS OPIUS IPIUS

Accent the Antepenultimate.

Agapius, Æsculapius, Æsapius, Messapius, Grampius, Procopius, Œnopius, Cecropius, Eutropius, Æsopius, Mopsopius, Gippius, Puppius, Caspius, Thespius, Cispius.

ARIUS ERIUS IRIUS ORIUS URIUS YRIUS

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Arius, Icarius, Tarcundarius, Ligarius, Sangarius, Corinthiarius, Larius, Marius, Hierosolymarius, Ænarius, Tænarius, Asinarius, Isinarius, Varius, Januarius, Aquarius, Februarius, Atuarius, Imbrius, Adrius, Evandrius, Laberius, Biberius, Tiberius, Celtiberius, Vinderius, Acherius, Valerius, Numerius, Hesperius, Agrius, Œagrius, Cenchrius, Rabirius, Podalirius, Sirius, Virius, Bosphorius, Elorius, Florius, Actorius, Anactorius, Sertorius, Caprius, Cyprius, Arrius, Feretrius, Œnotrius, Adgandestrius, Caystrius, Epidaurius, Curius, Mercurius, Durius, Furius, Palfurius, Thurius, Mamurius, Purius, Masurius, Spurius, Veturius, Asturius, Atabyrius, Scyrius, Porphyrius, Assyrius, Tyrius.

ASIUS ESIUS ISIUS OSIUS USIUS YSIUS

Accent the Antepenultimate.

Asius, Casius, Thasius, Jasius, Æsius, Acesius, Coracesius, Arcesius, Mendesius, Chesius, Ephesius, Milesius, Theumesius, Teumesius, Ænesius, Magnesius, Proconnesius, Chersonesius, Lyrnesius, Marpesius, Acasesius, Melitesius, Adylisius, Amisius, Artemisius, Simöisius, Charisius, Acrisius, Hortensius, Syracosius, Theodosius, Gnosius, Sosius, Mopsius, Cas-

sius, Thalassius, Lyrnessius, Cressius, Tartessius, Syracusius, Fusius, Agusius, Amathusius, Ophiusius, Ariusius, Volusius, Selinusius, Acherusius, Maurusius, Lysius, Elysius, Dionysius, Odrysius, Amphrysius, Othrysius.

ATIUS ETIUS ITIUS OTIUS UTIUS

Accent the Penultimate.

Xenophontius.

Accent the Antepenultimate.

Trebatius, Catius, Volcatius, Achatius, Latius, Cæsenatius, Egnatius, Gratius, Horatius, Tatius, Luctatius, Statius, Actius, Vectius, Quinctius, Aëtius, Ætius, Panætius, Prætius, Cetius, Cæetius, Vegitius, Metius, Mœnetius, Lucretius, Helvetius, Saturnalitius, Floralitius, Compialitius, Domitius, Beritius, Neritius, Crassitius, Titius, Politius, Abundantius, Pæantius, Taulantius, Acamantius, Teuthrantius, Lactantius, Hyantius, Byzantius, Terentius, Cluentius, Maxentius, Mezentius, Quintius, Acontius, Vocontius, Laomedontius, Leontius, Pontius, Hellespontius, Acherontius, Bacuntius, Opuntius, Aruntius, Mæotius, Thesprotius, Scaptius, Ægyptius, Martius, Laërtius, Propertius, Hirtius, Mavortius, Tiburtius, Curtius, Thestius, Themistius, Canistius, Sallustius, Crustius, Carystius, Hymettius, Bruttius, Abutius, Ebutius, Æbutius, Albutius, Acutius, Locutius, Stercutius, Mutius, Minutius, Pretutius, Clytius, Bavius, Flavius, Narvius, Evius, Mævius, Nævius, Ambivius, Livius, Milvius, Fulvius, Sylvius, Novius, Servius, Vesvius, Pacuvius, Vitruvius, Vesuvius, Axius, Naxius, Alexius, Ixius, Sabazius.

ALUS CLUS ELUS ILUS OLUS ULUS YLUS

Accent the Penultimate.

Stymphalus, Sardanapalus, Androclus, Patroclus, Doryclus, Orbelus, Philomelus, Eumelus, Phasaëlus, Phaselus, Cyrsilus, Cimolus, Timolus, Tmolus, Mausolus, Pactolus, Ætolus, Atabulus, Praxibulus, Cleobulus, Critobulus, Acontobulus, Aristobulus, Eubulus, Thrasybulus, Getulus, Bargylus, Massylus.

Accent the Antepenultimate.

Abalus, Heliogabalus, Corbalus, Bubalus, Cocalus, Dæ-

dalus, Idalus, Acidalus, Megalus, Trachalus, Cephalus, Cynocephalus, Bucephalus, Anchialus, Mænalus, Hippalus, Harpalus, Bupalus, Hypalus, Thessalus, Italus, Tantalus, Crotalus, Ortalus, Attalus, Euryalus, Doryclus, Stiphelus, Sthenelus, Eutrapelus, Cypselus, Babilus, Diphilus, Antiphilus, Pamphilus, Theophilus, Damophilus, Tröilus, Zöilus, Chœrilus, Myrtilus, Ægobolus, Naubolus, Equicolus, Æolus, Laureolus, Anchemolus, Bibulus, Bibaculus, Cæculus, Græculus, Siculus, Saticulus, Æquiculus, Paterculus, Acisculus, Regulus, Romulus, Venulus, Apulus, Salisubsulus, Vesulus, Catulus, Gætulus, Getulus, Opitulus, Lentulus, Rutulus, Æschylus, Deiphylus, Demylus, Deipylus, Sipylus, Empylus, Cratylus, Astylus.

AMUS EMUS IMUS OMUS UMUS YMUS

Accent the Penultimate.

Callidemus, Charidemus, Pethodemus, Philodemus, Phanodemus, Clitodemus, Aristodemus, Polyphemus, Theotimus, Hermotimus, Aristotimus, Ithomus.

Accent the Antepenultimate.

Lygdamus, Archidamus, Agesidamus, Apusidamus, Anaxidamus, Zeuxidamus, Androdamus, Xenodamus, Cogamus, Pergamus, Orchamus, Priamus, Cinnamus, Ceramus, Abdiramus, Pyramus, Anthemus, Telemus, Tlepolemus, Theopolemus, Neoptolemus, Phædimus, Abdalonimus, Zosimus, Maximus, Antidomus, Amphinomus, Nicodromus, Didymus, Dindymus, Helymus, Solymus, Cleonymus, Abdalonymus, Hieronymus, Euonymus, Æsymus.

A N U S

Accent the Penultimate.

Artabanus, Cebanus, Thebanus, Albanus, Nerbanus, Verbanus, Labicanus, Gallicanus, Africanus, Sicanus, Vaticanus, Lavicanus, Vulcanus, Hyrcanus, Lucanus, Transpadanus, Pedanus, Apidanus, Fundanus, Codanus, Eanus, Garganus, Murhanus, Baianus, Trajanus, Fabianus, Accianus, Prisciaius, Roscianus, Lucianus, Seleucianus, Herodianus, Claudianus, Saturcianus, Sejanus, Carteianus, Ælianus, Afflianus,

Lucilianus, Virgilianus, Petilianus, Quintilianus, Catullianus, Tertullianus, Julianus, Ammianus, Memmianus, Formianus, Diogenianus, Scandinianus, Papinianus, Valentinianus, Justinianus, Trophonianus, Othonianus, Pomponianus, Maronianus, Apronianus, Thyonianus, Trojanus, Ulpianus, Æsopianus, Apianus, Oppianus, Marianus, Adrianus, Hadrianus, Tiberianus, Valerianus, Papirianus, Vespasianus, Hortensianus, Theodosianus, Bassianus, Pelusianus, Diocletianus, Domitianus, Antiatus, Scantianus, Terentianus, Quintianus, Sestianus, Augustianus, Sallustianus, Pretutianus, Sextianus, Flavianus, Bovianus, Pacuvianus, Alanus, Elanus, Silanus, Fregellanus, Atellanus, Regillanus, Lucullanus, Sullanus, Syllanus, Carseolanus, Pateolanus, Coriolanus, Ocriculanus, Æsculanus, Tusculanus, Carsulanus, Fassulanus, Querquetulanus, Amanus, Lemanus, Summanus, Romanus, Rhenanus, Amenanus, Pucinanus, Cinnanus, Campanus, Hispanus, Sacranus, Venafranus, Claranus, Ulubranus, Seranus, Lateranus, Coranus, Soranus, Serranus, Suburranus, Gauranus, Suburanus, Ancyranus, Cosanus, Sinuessanus, Syracusanus, Satanus, Laletanus, Tunetanus, Abretanus, Cretanus, Setabitanus, Gaditanus, Tringitanus, Caralitanus, Neapolitanus, Antipolitanus, Tomitanus, Taurominitanus, Sybaritanus, Lipasitanus, Abderitanus, Tritanus, Ancyritanus, Lucitanus, Pantanus, Nejentanus, Nomentanus, Beneventanus, Montanus, Spartanus, Pæstanus, Adelstanus, Tutanus, Sylvanus, Albinovanus, Adeantuanus, Mantuanus.

Accent the Antepenultimate.

Libanus, Clibanus, Antilibanus, Oxycanus, Eridanus, Rhodanus, Dardanus, Oceanus, Longimanus, Idumanus, Dripanus, Caranus, Adranus, Cœranus, Tritanus, Pantanus, Sequanus.

ENUS

Accent the Penultimate.

Characenus, Lampsacenus, Astacenus, Picenus, Damascenus, Suffenus, Alfenus, Alphenus, Tyrrhenus, Gabienus, Labienus, Avidenus, Amenus, Pupienus, Garienus, Cluvienus, Calenus, Galenus, Silenus, Pergamenus, Alexamenus, Ismenus, Thrasymenus, Trasymenus, Diopœnus, Capenus, Cebrenus, Fibrenus, Serenus, Palmyrenus, Amasenus, Tibisenus, Misenus, Evenus, Byzenus.

Accent the Antepenultimate.

Ambenus, Helenus, Olenus, Tissamenus, Dexamenus, Diadumenus, Clymenus, Periclymenus, Axenus, Callixenus, Philoxenus, Timoxenus, Aristoxenus.

INUS YNUS

Accent the Penultimate.

Cytäinus, Gabinus, Sabinus, Albinus, Sidicinus, Aricinus, Sicinus, Ticinus, Mancinus, Adminocinus, Carcinus, Coscinus, Marrucinus, Erycinus, Acadinus, Caudinus, Cytäinus, Rufinus, Rheginus, Erginus, Opiturginus, Auginus, Hyginus, Pachinus, Echinus, Delphinus, Myrrhinus, Pothinus, Facelinus, Velinus, Stergilinus, Esquilinus, Æsquilinus, Caballinus, Marcellinus, Tigellinus, Sibyllinus, Agyllinus, Solinus, Capitolinus, Geminus*, Maximinus, Crastuminus, Anagninus, Signinus, Theoninus, Saloninus, Antoninus, Amiterninus, Saturninus, Priapinus, Salapinus, Lepinus, Alpinus, Inalipinus, Arpinus, Hirpinus, Crispinus, Rutupinus, Lagarinus, Charinus, Diocharinus, Nonacrinus, Fibrinus, Lucrinus, Leandrinus, Alexandrinus, Iberinus, Tiberinus, Transtiberinus, Amerinus, Æserinus, Quirinus, Censorinus, Assorinus, Favorinus, Phavorinus, Taurinus, Tigurinus, Thurinus, Semurinus, Cyrinus, Myrinus, Gelasinus, Exasinus, Acesinus, Halesinus, Telesinus, Nepesinus, Brundisinus, Nursinus, Narcissinus, Libyssinus, Fuscinus, Clusinus, Venusinus, Perusinus, Susinus, Ardeatinus, Reatinus, Antiatinus, Latinus, Collatinus, Cratinus, Soractinus, Aretinus, Arretinus, Setinus, Bantinus, Murgantinus, Phalantinus, Numantinus, Tridentinus, Ufentinus, Murgentinus, Salentinus, Pollentinus, Polentinus, Tarentinus, Terentinus, Surrentinus, Laurentinus, Aventinus, Truentinus, Leontinus, Pontinus, Metapontinus, Saguntinus, Martinus, Mamertinus, Tiburtinus, Crastinus, Palæstinus, Prænestinus, Atestinus, Vestinus, Augustinus, Justinus, Lavinus, Patavinus, Acuinus, Elvinus, Corvinus, Lanuvinus, Vesuvinus, Euxinus, Acindynus.

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* This is the name of a certain astrologer mentioned by Petavius, which Labbe says would be pronounced with the accent on the antepenultimate by those who are ignorant of Greek.

Accent the Antepenultimate.

Phäinus, Acinus, Alcinus, Fucinus, Æacidinus, Cyteïnus, Barchinus, Morinus*, Myrrhinus, Terminus, Ruminus, Earinus, Asinus, Apsinus, Myrsinus, Pometinus, Agrantinus, Acindynus.

ONUS UNUS YNUS

Accent the Penultimate.

Drachonus, Onochonus, Ithonus, Tithonus, Myronus, Neptunus, Portunus, Tutunus, Bithynus.

Accent the Antepenultimate.

Exagonus, Hexagonus, Telegonus, Epigonus, Erigonus, Tosigonus, Antigonus, Laogonus, Chrysogonus, Nebrophonus, Aponus, Carantonus, Santonus, Aristonus, Dercynus.

O U S

Accent the Penultimate.

Aoïus, Laoüs, Sardoüs, Eoüs, Geloüs, Acheloüs, Inoüs, Minoüs, Naupactoüs, Arctoüs, Myrtoüs.

Accent the Antepenultimate.

Hydrochoüs, Aleathoüs, Pirithoüs, Nausithoüs, Alcinoüs, Sphinoüs, Antinoüs.

APUS EPUS OPUS

Accent the Penultimate.

Priapus, Anapus, Æsapus, Messapus, Athepus, Æsepus, Euripus, Lycopus, Melanopus, Canopus, Inopus, Paropus, Oropus, Europus, Asopus, Æsopus, Crotopus.

Accent the Antepenultimate.

Sarapus, Astapus, Œdipus, Agriopus, Æropus.

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* The singular of *Morini*. See the word.

As the i in the foregoing selection has the accent on it, it ought to be pronounced like the noun *eye*; while the unaccented *i* in this selection should be pronounced like *e*.—See Rule 4th prefixed to the *Initial Vocabulary*.

ARUS ERUS IRUS ORUS URUS YRUS

Accent the Penultimate.

Cimarus, Æsarus, Iberus, Doberus, Homerus, Severus, Noverus, Meleagrus, Œagrus, Cynægirus, Camirus, Epirus, Achedorus, Artemidorus, Isidorus, Dionysidorus, Theodorus, Pythodorus, Diodorus, Tryphiodorus, Heliodorus, Asclepiodorus, Athesiodorus, Cassiodorus, Apollodorus, Demodorus, Hermodorus, Xenodorus, Metrodorus, Polydorus, Alorus, Elorus, Helorus, Pelorus, Ægimorus, Assorus, Cytorus, Epicurus, Palinurus, Arcturus.

Accent the Antepenultimate.

Abarus, Imbarus, Hypobarus, Icarus, Pandarus, Pindarus, Tyndarus, Tearus, Farfarus, Agarus, Abgarus, Gargarus, Opharus, Cantharus, Obiarus, Uliarus, Silarus, Cyllarus, Tamarus, Absimarus, Comarus, Vindomarus, Tomarus, Ismarus, Ocinarus, Pinarus, Cinnarus, Absarus, Bassarus, Deiotarus, Tartarus, Eleazarus, Artabrus, Balacrus, Charadrus, Cerberus, Bellerus, Mermerus, Termerus, Hesperus, Craterus, Icterus, Amigrus, Glaphirus, Deborus, Pacorus, Stesichorus, Gorgophorus, Telesphorus, Bosphorus, Phosphorus, Heptaporus, Euporus, Anxurus, Deipyrus, Zopyrus, Leucosyrus, Satyrus, Tityrus.

ASUS ESUS ISUS OSUS USUS YSUS

Accent the Penultimate.

Parnasus, Galesus, Halesus, Volesus, Termesus, Theumesus, Teumesus, Alopeconnesus, Proconnesus, Arconnesus, Elaphonnesus, Demonesus, Cherronesus, Chersonesus, Arctennesus, Myonnesus, Halonesus, Cephalonesus, Peloponnesus, Cromyonesus, Lyrnesus, Marpesus, Titaresus, Alisus, Paradisus, Amisus, Paropamisus, Crinisus, Amnisus, Berosus, Agrosus, Ebusus, Amphrysus.

Accent the Antepenultimate.

Oribasus, Bubasus, Caucasus, Pedasus, Agasus, Pegasus, Tamasus, Harpasus, Imbrasus, Cerasus, Doryasus, Vogesus, Vologesus, Ephesus, Anisus, Genusus, Ambrysus.

ATUS ETUS ITUS OTUS UTUS YTUS

Accent the Penultimate.

Rubicatus, Bæticatus, Abradatus, Ambigatus, Viriatus, Elatus, Pilatus, Catugnatus, Cincinnatus, Odenatus, Leonatus, Aratus, Pytharatus, Demaratus, Acratus, Ceratus, Sceleratus, Serratus, Dentatus, Duatus, Torquatus, Februatus, Achetus, Polycletus, Ægletus, Miletus, Admetus, Tremetus, Diognetus, Dyscinetus, Capetus, Agapetus, Iapetus, Acretus, Oretus, Hermaphroditus Epaphroditus, Heraclitus, Munitus, Agapitus, Cerritus, Bituitus, Polygnotus, Azotus, Acutus, Stercutus, Cornutus, Cocytus, Berytus.

Accent the Antepenultimate.

Deodatus, Palæphatus, Inatus, Acratus, Dinocratus, Echestratus*, Amestratus, Menestratus, Amphistratus, Callistratus, Damasistratus, Erasistratus, Agesistratus, Hegesistratus, Pisistratus, Sosistratus, Lysistratus, Nicostratus, Cleostratus, Damostratus, Demostratus, Sostratus, Philostratus, Dinostratus, Herostratus, Eratostratus, Polystratus, Acrotatus, Taygetus, Demænetus, Iapetus, Tacitus, Iphitus, Onomacritus, Agoracritus, Onesicritus, Cleocritus, Damocritus, Democritus, Aristocritus, Antidotus, Theodotus, Xenodotus, Herodotus, Cephisodotus, Libanotus, Leuconotus, Euronotus, Agesimbrotus, Stesimbrotus, Theombrotus, Cleombrotus, Hippolytus, Anytus, Æpytus, Eurytus.

AVUS EVUS IVUS UUS XUS YUS ZUS XYS U

Accent the Penultimate.

Agavus, Timavus, Saravus, Batavus†, Versevus, Süevus, Gradivus, Argivus, Briaxus, Oaxus, Araxus, Eudoxus, Trapezus, Charaxys.

Accent the Antepenultimate.

Batavus, Inuus, Fatuus, Tityus, Diascoridu.

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* All words ending in *stratus* have the accent on the antepenultimate syllable.

† This word is pronounced with the accent either on the penultimate or antepenultimate syllable; the former, however, is the most general, especially among the poets.

DAX LAX NAX RIX DOX ROX

Accent the Penultimate.

Ambrodax, Demonax, Hipponax.

Accent the Antepenultimate.

Arctophylax, Hegesianax, Hermesianax, Lysianax, Astyanax, Agonax, Hierax, Cætobrix, Eporedorix, Deudorix, Ambiorix, Dumnorix, Adiatorix, Orgetorix, Biturix, Cappadox, Allobrox.

RULES

FOR THE

PRONUNCIATION

OF

SCRIPTURE PROPER NAMES.

ADVERTISEMENT.

THE true pronunciation of the Hebrew language, as Doctor Lowth observes, is lost. To refer us for assistance to the Masoretic points would be to launch us on a sea without shore or bottom: the only compass by which we can possibly steer on this boundless ocean is the Septuagint version of the Hebrew Bible; and as it is highly probable the translators transfused the sound of the Hebrew proper names into the Greek, it gives us something like a clew to guide us out of the labyrinth. But even here we are often left to guess our way: for the Greek word is frequently so different from the Hebrew, as scarcely to leave any traces of similitude between them. In this case custom and analogy must often decide, and the ear must sometimes solve the difficulty. But these difficulties relate chiefly to the *accentuation* of Hebrew words: and the method adopted in this point will be seen in its proper place.

I must here acknowledge my obligations to a very learned and useful work —the Scripture Lexicon of Mr. Oliver. As the first attempt to facilitate the pronunciation of Hebrew proper names, by dividing them into syllables, it deserves the highest praise: but as I have often differed widely from this gentleman in syllabication, accentuation, and the sound of the vowels, I have thought it necessary to give my reasons for this difference, which will be seen under the Rules: of the validity of which reasons the reader will be the best judge.

N. B. As there are many Greek and Latin proper names in Scripture, particularly in the New Testament, which are to be met with in ancient history, some of them have been omitted in this selection: and therefore if the inspector does not find them here, he is desired to seek for them in the Vocabulary of Greek and Latin Names.

RULES

FOR PRONOUNCING

SCRIPTURE PROPER NAMES.

1. In the pronunciation of the letters of the Hebrew proper names, we find nearly the same rules prevail as in those of Greek and Latin. Where the vowels end a syllable with the accent on it, they have their long open sound, as *Na' bal, Je' hu, Si' rach, Go' shen,* and *Tu' bal.* (See Rule 1st prefixed to the Greek and Latin Proper Names.)

2. When a consonant ends the syllable, the preceding vowel is short, as *Sam' u-el, Lem' u-el, Sim' e-on, Sol' o-mon, Suc' coth, Syn' a-gogue.* (See Rule 2d prefixed to the Greek and Latin Proper Names.) I here differ widely from Mr. Oliver; for I cannot agree with him that the *e* in *Abdiel,* the *o* in *Arnon,* and the *u* in *Ashur,* are to be pronounced like the *ee* in *seen;* the *o* in *tone,* and the *u* in *tune,* which is the rule he lays down for all similar words.

3. Every final *i* forming a distinct syllable, though unaccented, has the long open sound, as *A' i, A-ris' a-i.* (See Rule the 4th prefixed to the Greek and Latin Proper names.)

4. Every unaccented *i* ending a syllable, not final, is pronounced like *e,* as *A' ri-el, Ab' di-el;* pronounced *A' re-el, Ab' de-el.* (See Rule the 4th prefixed to the Greek and Latin Proper Names.)

5. The vowels *ai* are sometimes pronounced in one syllable, and sometimes in two. As the Septuagint version is our chief guide in the pronunciation of Hebrew proper names, it may be observed, that when these letters are pronounced as a diphthong in one syllable, like our English diphthong in the word *daily,* they are either a diphthong in the Greek word, or expressed by the Greek ε or ι, as *Ben-ai' ah,* Βαναίαϛ; *Hu' shai,* Χουσὶ; *Hu' vai,* Ουῳὶ, &c.; and that when they are pronounced in two syllables, as *Sham' ma-i, Shask' a-i, Ber-a-i' ah,* it is because the Greek words by which they are translated, as Σαμαὶ, Σισὶ, Βαραΐα, make two syllables of these vowels. Mr. Oliver has not always

attended to this distinction: he makes *Sin' a-i* three syllables, though the Greek make it but two in Σινᾶ. That accurate prosodist Labbe, indeed, makes it a trissyllable; but he does the same by *Aaron* and *Canaan*, which our great classic Milton uniformly reduces to two syllables, as well as *Sinai*. If we were to pronounce it in three syllables, we must necessarily make the first syllable short, as in *Shim' e-i;* but this is so contrary to the best usage, that it amounts to a proof that it ought to be pronounced in two syllables, with the first *i* long, as in *Shi-nar.* This, however, must be looked upon as a general rule only: these vowels in *Isaiah*, Græcised by Ἡσαΐας, are always pronounced as a diphthong, or, at least, with the accent on the *a*, and the *i* like *y* articulating the succeeding vowel; in *Caiaphas* likewise the *ai* is pronounced like a diphthong, though divided in the Greek Καϊάφας; which division cannot take place in this word, because the *i* must then necessarily have the accent, and must be pronounced as in *Isaac*, as Mr. Oliver has marked it; but I think contrary to universal usage. The only point necessary to be observed in the sound of this diphthong is, the slight difference we perceive between its medial and final position; when it is final, it is exactly like the English *ay* without the accent, as in *holyday, roundelay, galloway;* but when it is in the middle of a word, and followed by a vowel, the *i* is pronounced as if it were *y*, and as if this *y* articulated the succeeding vowel: thus *Ben-ai' ah* is pronounced as if written *Ben-a' yah.*

6. *Ch* is pronounced like *k*, as *Chebar, Chemosh, Enoch*, &c. pronounced *Kebar, Kemosh, Enock*, &c. *Cherubim* and *Rachel*, seem to be perfectly anglicised, as the *ch* in these words is always heard as in the English words *cheer, child, riches*, &c. (See Rule 12 prefixed to the Greek and Latin Proper Names.) The same may be observed of *Cherub*, signifying an order of angels; but when it means a city of the Babylonish empire, it ought to be pronounced *Ke' rub.*

7. Almost the only difference in the pronunciation of the Hebrew, and the Greek and Latin proper names, is in the sound of the *g* before *e* and *i*: in the two last languages this consonant is always soft before these vowels, as *Gellius, Gippius*, &c., pro-

nounced *Jellius, Jippius,* &c.; and in the first, it is hard; as *Gera, Gerizim, Gideon, Gilgal, Megiddo, Megiddon,* &c. This difference is without all foundation in etymology; for both *g* and *c* were always hard in the Greek and Latin languages, as well as in the Hebrew, but the latter language being studied so much less than the Greek and Latin, it has not undergone that change which familiarity is sure to produce in all languages: and even the solemn distance of this language has not been able to keep the letter *c* from sliding into *s* before *e* and *i*, in the same manner as in the Greek and Latin: thus, though *Gehazi, Gideon,* &c. have the *g* hard, *Cedrom, Cedron, Cisai,* and *Cittern,* have the *c soft,* as if written *Sedrom, Sedron,* &c. The same may be observed of *Igeabarim, Igeal, Nagge, Shage, Pagiel,* with the *g* hard; and *Ocidelus, Ocina,* and *Pharacion,* with the *c* soft like *s*.

8. Gentiles, as they are called, ending in *ines* and *ites,* as *Philistines, Hivites, Hittites,* &c. being anglicised in the translation of the Bible, are pronounced like formatives of our own, as *Philistins, Whitfieldites, Jacobites,* &c.

9. The unaccented termination *ah,* so frequent in Hebrew proper names, ought to be pronounced like the *a* in *father.* The *a* in this termination, however, frequently falls into the indistinct sound heard in the final *a* in *Africa, Ætna,* &c.; nor can we easily perceive any distinction in this respect between *Elijah* and *Elisha:* but the final *h* preserves the other vowels open, as *Colhozeh, Shiloh,* &c. pronounced *Colhozee, Shilo,* &c. (See Rule 7 prefixed to the Greek and Latin Proper Names.) The diphthong *ei* is always pronounced like *ee:* thus *Sa-mei'us* is pronounced is if written *Sa-mee'us.* But if the accent be on the *ah,* then the *a* ought to be pronounced like the *a* in *father;* as *Tah'e-ra, Tah'pe-nes,* &c.

10. It may be remarked, that there are several Hebrew proper names which, by passing through the Greek of the New Testament, have conformed to the Greek pronunciation; such as *Aceldama, Genazareth, Bethphage,* &c. pronounced *Aseldama, Jenazareth, Bethphaje,* &c. This is, in my opinion, more agreeable to the general analogy of pronouncing these Hebrew-Greek words than preserving the *c* and *g* hard.

Rules for ascertaining the English Quantity of the Vowels in Hebrew Proper Names.

11. With respect to the quantity of the first vowel in dissyllables, with but one consonant in the middle, I have followed the rule which we observe in the pronunciation of such dissyllables when Greek or Latin words. (See Rule 18 prefixed to the Greek and Latin Proper Names:) and that is, to place the accent on the first vowel, and to pronounce that vowel long, as *Ko'rah*, and not *Kor'ah*, *Mo'loch* and not *Mol'och*, as Mr. Oliver has divided them in opposition both to analogy and the best usage. I have observed the same analogy in the penultimate of polysyllables; and have not divided *Balthasar* into *Bal-thas'ar*, as Mr. Oliver has done, but into *Bal-tha'sar*.

12. In the same manner, when the accent is on the antepenultimate syllable, whether the vowel end the syllable, or be followed by two consonants, the vowel is always short, except followed by two vowels, as in Greek and Latin proper names. (See Rule prefixed to these names, Nos. 18, 19, 20, &c.) Thus *Jehosaphat* has the accent on the antepenultimate syllable, according to Greek accentuation by quantity, (see Introduction to this work) and this syllable, according to the clearest analogy of English pronunciation, is short, as if spelt *Je-hos'a-phat*. The secondary accent has the same shortening power in *Othonias*, where the primary accent is on the third, and the secondary on the first syllable, as if spelt *Oth-o-ni'as:* and it is on these two fundamental principles of our own pronunciation, namely, the lengthening power of the penultimate, and the shortening power of the antepenultimate accent, that I hope I have been enabled to regulate and fix many of those sounds which were floating about in uncertainty; and which, for want of this guide, are differently marked by different orthoëpists, and often differently by the same orthoëpist. See this fully explained and exemplified in Principles of English Pronunciation prefixed to the Critical Pronouncing Dictionary, Nos. 547, 530, &c.

Rules for placing the Accent on Hebrew Proper Names.

13. With respect to the *accent* of Hebrew words, it cannot be better regulated than by the laws of the Greek language. I

do not mean, however, that every Hebrew word which is Græcised by the Septuagint should be accented exactly according to the Greek rule of accentuation: for if this were the case, every word ending in *el* would never have the accent higher than the preceding syllable; because it was a general rule in the Greek language, that when the last syllable was long the accent could not be higher than the penultimate: nay, strictly speaking, were we to accent these words according to the accent of that language, they ought to have the accent on the last syllable, because Ἀβδιὴλ and Ἰσραὴλ, *Abdiel* and *Israel*, have the accent on that syllable. It may be said, that this accent on the last syllable is the grave, which, when on the last word of a sentence, or succeeded by an enclitic, was changed into an acute. But here, as in words purely Greek, we find the Latin analogy prevail; and because the penultimate is short, the accent is placed on the antepenultimate, in the same manner as in *Socrates*, *Sosthenes*, &c., though the final syllable of the Greek words Σωκράτης, Σωσθένης, &c., is long, and the Greek accent on the penultimate. (See Introduction prefixed to the Rules for pronouncing Greek and Latin Proper Names.) It is this general prevalence of accenting according to the Latin analogy that has induced me, when the Hebrew word has been Græcised in the same number of syllables, to prefer the Latin accentuation to what may be called our own. Thus *Cathua*, coming to us through the Greek Καθεά, I have accented it on the penultimate, because the Latins would have placed the accent on this syllable on account of its being long, though an English ear would be better pleased with the antepenultimate accent. The same reason has induced me to accent *Chaseba* on the antepenultimate, because it is Græcised into Χασεβά. But when the Hebrew and Greek word does not contain the same number of syllables, as *Mes'o-bah*, Μισωβία, *Id'u-el*, Ἰδιηλ, it then comes under our own analogy, and we neglect the long vowel, and place the accent on the antepenultimate. The same may be observed of *Mordecai*, from Μαρδοχαῖος.

14. As we never accent a proper name from the Greek on the

last syllable, (not because the Greeks did not accent the las syllable, for they had many words accented in that manner, but because this accentuation was contrary to the Latin prosody:) so if the Greek word be accented on any other syllable, we seldom pay any regard to it, unless it coincide with the Latin accent. Thus in the word *Gedé'rah* I have placed the accent on the penultimate, because it is Græcised by Γάδηρα, where the accent is on the antepenultimate; and this because the penultimate is long, and this long penultimate has always the accent in Latin. (See this farther exemplified, Rule 18, prefixed to the Greek and Latin Proper Names, and Introduction near the end.) Thus though it may seem at first sight absurd to derive our pronunciation of Hebrew words from the Greek, and then to desert the Greek for the Latin; yet since we must have some rule, and, if possible, a learned one, it is very natural to lay hold of the Latin, because it is nearest at hand. For as language is a mixture of reasoning and convenience, if the true reason lie too remote from common apprehension, another more obvious one is generally adopted; and this last, by general usage, becomes a rule superior to the former. It is true the analogy of our own language would be a rule the most rational; but while the analogies of our own language are so little understood, and the Greek and Latin languages are so justly admired, even the appearance of being acquainted with them will always be esteemed reputable, and infallibly lead us to an imitation of them, even in such points as are not only insignificant in themselves, but inconsistent with our vernacular pronunciation.

15. It is remarkable that all words ending in *ias* and *iah* have the accent on the *i*, without any foundation in the analogy of Greek and Latin pronunciation, except the very vague reason that the Greek word places the accent on this syllable. I call this reason vague, because the Greek accent has no influence on words in *ael, iel, ial,* &c., as Ισραήλ, Αβδιήλ, Βελίαλ, &c. &c.

Hence we may conclude the impropriety of pronouncing *Messias* with the accent on the first syllable according to Labbe, who says we must pronounce it in this manner, if we wish to

pronounce it like the French with the *os rotundum et facundum:* and, indeed, if the *i* were to be pronounced in the French manner like *e*, placing the accent on the first syllable seems to have the bolder sound. This may serve as an answer to the learned critic, the editor of Labbe, who says, "the Greeks, but not the French, pronounce *ore rotundo:*" for though the Greeks might place the accent on the *i* in Μεσσίας, yet as they certainly pronounced this vowel as the French do, it must have the same slender sound, and the accent on the first syllable must, in that respect, be preferable to it; for the Greek *i*, like the same letter in Latin, was the slenderest of all the vowel sounds. It is the broad diphthongal sound of the English *i* with the accent on it which makes this word sound so much better in English than it does in French, or even in the true ancient Greek pronunciation.

16. The termination *aim* seems to attract the accent on the *a*, only in words of more than three syllables, as *Eph'ra-im* and *Miz'ra-im* have the accent on the antepenultimate; but *Ho-rona'im*, *Ram-a-tha'im*, &c., on the penultimate syllable This is a general rule; but if the Greek word has the penultimate long, the accent ought to be on that syllable, as *Phar-va'im*, Φαρυείμ, &c.

17. *Kemuel*, *Jemuel*, *Nemuel*, and other words of the same form, having the same number of syllables as the Greek word into which they are translated, ought to have the accent on the penultimate, as that syllable is long in Greek; but *Emanuel*, *Samuel*, and *Lemuel*, are irrecoverably fixed in the antepenultimate accentuation, and show the true analogy of the accentuation of our own language.

18. Thus we see what has been observed of the tendency of Greek and Latin words to desert their original accent, and to adopt that of the English, is much more observable in words from the Hebrew. Greek and Latin words are fixed in their pronunciation, by a thousand books written expressly upon the subject, and ten thousand occasions of using them; but Hebrew words, from the remote antiquity of the language, from the paucity of books in it, from its being originally written without

points, and the very different style of its poetry from that of other languages, afford us scarcely any criterion to recur to for settling their pronunciation, which must therefore often be irregular and desultory. The Septuagint, indeed, gives us some light, and is the only star by which we can steer; but this is so frequently obscured, as to leave us in the dark, and to force us to pronounce according to the analogy of our own language. It were to be wished, indeed, that this were to be entirely adopted in Hebrew words, where we have so little to determine us; and that those words which we have worn into our own pronunciation were to be a rule for all others of the same form and termination; but it is easier to bring about a revolution in kingdoms than in languages. Men of learning will always form a sort of literary aristocracy; they will be proud of the distinction which a knowledge of languages gives them above the vulgar, and will be fond of showing this knowledge, which the vulgar will never fail to admire and imitate.

The best we can do, therefore, is to make a sort of compromise between this ancient language and our own; to form a kind of compound ratio of Hebrew, Greek, Latin, and English, and to let each of these prevail as usage has permitted them. Thus *Emanuel, Samuel, Iemuel,* which, according to the Latin analogy and our own, have the accent on the antepenultimate syllable, ought to remain in quiet possession of their present pronunciation, notwithstanding the Greek Εμμανουὴλ, Σαμουὴλ, Ιεμουὴλ; but *Elishua, Esdrelon, Gederah,* may have the accent on the penultimate, because the Greek words into which they are translated, Ελισουὲ, Εσδρηλωὰμ, Γαδηρα, have the penultimate long. If this should not appear a satisfactory method of settling the pronunciation of these words, I must intreat those who dissent from it to point out a better: a work of this kind was wanted for general use; it is addressed neither to the learned nor the illiterate, but to that large and most respectable part of society who have a tincture of letters, but whose avocations deny them the opportunity of cultivating them. To these a work of this kind cannot fail of being useful; and by its utility to these the author wishes to stand or fall.

PRONUNCIATION

OF

SCRIPTURE PROPER NAMES.

INITIAL VOCABULARY.

*** When a word is succeeded by a word printed in Italics, this latter word is merely to spell the former as it ought to be pronounced. Thus *As'e-fa* is the true pronunciation of the preceding word *Ac'i-pha*: and so of the rest.

*** The figures annexed to the words refer to the rules prefixed to the Vocabulary. Thus the figure (3) after *Ab'di* refers to Rule the 3d, for the pronunciation of the final *i*; and the figure (5) after *A-bis'sa-i* refers to Rule the 5th, for the pronunciation of the unaccented *ai*: and so of the rest.

*** For the quantity of the vowels indicated by the syllabication, see Nos. 18 and 19 of the Rules for Greek and Latin Proper Names.

AB	AB	AB
A'A-LAR	Ab'a-dah	A'bal
*A'a-ron (5)	A-bad'don	Ab'a-na (9)
Ab	Ab-a-di'as (15)	†Ab'a-rim
Ab'a-cue	A-bag'tha	Ab'a-ron

* *Aaron.*—This is a word of three syllables in Labbe, who says it is used to be pronounced with the accent on the penultimate: but the general pronunciation of this word in English is in two syllables, with the accent on the first, and as if written *A'ron.* Milton uniformly gives it this syllabication and accent:

> Till by two brethren (these two brethren call
> Moses and *Aaron*) sent from God to claim
> His people from inthralment.—*Par. Lost*, b. xii. v. 170.

† *Abarim.*—This and some other words are decided in their accentuation by Milton in the following verses:

Ab'ba (9)
Ab'da
Ab'di (3)
Ab-di'as (15)
Ab'di-el (4) (13)
Ab'don
A-bed'ne-go
A'bel (1)
A'bel Beth-ma'a-cah
A'bel Ma'im
A'bel Me-ho'lath
A'bel Mis'ra-im (16)
A'bel Shit'tim
Ab'e-san (11)
Ab'e-sar (13)
A'bez
Ab'ga-rus (12)
A'bi (3)
A-bi'a, or A-bi'ah
A-bi-al'bon (12)
A-bi'a-saph
A-bi'a-thar
A'bib
A-bi'dah (9).
Ab'i-dan

A'bi-el (4) (12)
A-bi-e'zer (12)
A-bi-ez'rite
Ab'i-gail
Ab'i-gal
Ab-i-ha'il
A-bi'hu
A-bi'hud
A-bi'jah (9)
A-bi'jam
Ab-i-le'ne
A-bim'a-el (13)
A-bim'e-lech (6)
A-bin'a-dab
A-bin'o-am
A-bi'ram
A-bi'rom
A-bis'a-i (5)
Ab-i-se'i
Ab'i-shag
A-bish'a-i (5)
A-bish'a-har
A-bish'a-lom
Abish'u-a (13)
Ab'i-shur

Ab'i-sum
Ab'i-tal
Ab'i-tub
A-bi'ud
Ab'ner
*A'bram, or A'bra-ham
Ab'sa-lom
A-bu'bus
Ac'cad
Ac'a-ron
Ac'a-tau
Ac'ca-ron
Ac'cho (6)
Ac'cos
Ac'coz
A-cel'da-ma (10)
A-sel'da-ma
A'chab (6)
A'chad
A-cha'i-a (5)
A-cha'i-chus
A'chan (6)
A'char
A'chaz (6)

From Aroar to Nebo, and the wild
Of southmost *Aburim* in Hesebon,
And Horonaim, Seon's realm, beyond
The flow'ry dale of Sibma clad with vines,
And Eleälé to th' Asphaltic pool.——*Par. Lost*, b. i. v. 407.
——— Yet his temple high
Rear'd in Azotus, dreaded through the coast
Of Palestine, in Gath and Ascalon,
And *Accaron* and Gaza's frontier bounds.——*Ib.* 463.

* *Abram*, or *Abraham*.—The first name of two syllables was the patriarch's original name, but God increased it to the second, of three syllables, as a pledge of an increase in blessing. The latter name, however, from the feebleness of the h in our pronunciation of it, and from the absence of the accent, is liable to such an hiatus, from the proximity of two similar vowels, that in the most solemn pronunciation we seldom hear this name extended to three syllables. Milton has but once pronounced it in this manner, but has six times made it only two syllables: and this may be looked upon as the general pronunciation.

Ach′bor
A-chi-ach′a-rus
A′chim (6)
A-chim′e-lech ( )
A′chi-or
A-chi′ram
A′chish
Ach′i-tob, or
Ach′i-tub
A-chit′o-phel
A-kit′ o-fel
Ach′me-tha
A′chor
Ach′sa (9)
Ach′shaph
Ach′zib (6)
Ac′i-pha
As′ e-fa (7)
Ac′i-tho
A-cu′a (13)
A′cub (11)
A′da
A′dad
Ad′ a-da, or
Ad′a-dah (9)
Ad-ad-e′zer
Ad-ad-rim′mon
A′dah
Ad-a-i′ah (9) (15)
Ad-a-li′a (15)
Ad′am
Ad′a-ma, or
Ad′a-mah
Ad′a-mi (3)
Ad′a-mi Ne′keb
A′dar (1)

Ad′a-sa (9)
Ad′a-tha (9)
Ad′be-el (13)
Ad′dan
Ad′dar
Ad′di (3)
Ad′din
Ad′do
Ad′dus
A′der (1)
Ad′i-da
A′di-el (13)
A′din
Ad′i-na (9)
Ad′i-no
Ad′i-nus
Ad′i-tha (9)
Ad-i-tha′im (16)
Ad′la-i (5)
Ad′mah
Ad′ ma-tha
Ad′na (9)
Ad′nah (9)
*Ad′ o-nai (5)
Ad-o-ni′as (15)
A-do-ni-be′zek
Ad-o-ni′jah (15)
A-don′i-kam
A-don-i′ram
A-don-i-ze′dek
A-do′ra (9)
Ad-o-ra′im (16)
A-do′ram
A-dram′e-lech
A′dri-a (2) (9) (12)
A′dri-el (13)

A-du′el (13)
A-dul′lam
A-dum′mim
A-e-di′as (15)
Æ′gypt
Æ-ne′as.—Virgil.
Æ′ne-as.—Acts 9.
Æ′non
Æ′nos
Ag′a-ba
Ag′a-bus
A′gag (1) (11)
A′gag-ite
A′gar
Ag-a-renes′
Ag′e-e (7)
Ag-ge′us (7)
Ag-noth-ta′bor
A′gur
A′hab
A-har-ah (9)
A-har′al
A-has′ a-i (5)
A-has-u-e′rus
A-ha′va
A′haz
A-haz′a-i (5)
A-ha-zi′ah (15)
Ah′ban
A′her
A′hi (3)
A-hi′ah
A-hi′am
A-hi-e′zer
A-hi′hud
A-hi′jah

* *Adonai.*—Labbe, says his editor, makes this a word of three syllables only; which, if once admitted, why, says he, should he dissolve the Hebrew diphthong in *Sadai*, *Sinai*, *Tolmai*, &c., and at the same time make two syllables of the diphthong in *Caslen*, which are commonly united into one? In this, says he, he is inconsistent with himself.—See *Sinai*.

A-hi'kam
A-hi'lud
A-him'a-az
A-hi'man
A-him'e-lech
A-him'e-lek
A-hi'moth
A-hin'a-dab
A-hin'o-am
A-hi'o
A-hi'ra (9)
A-hi'ram
A-hi'ram-ites (8)
A-his'a-mach (6)
A-hish'a-hur
A-hi'sham
A-hi'shar
A-hi'tob
A-hit'o-phel
A-hi'tub
A-hi'ud
Ah'lah
Ah'lai (5)
A-ho'e, or A-ho'ah
A-ho'ite (8)
A-ho'lah
A-hol'ba
A-hol'bah
A-ho'li-ab
A-hol'i-bah (9)
A-ho-lib'a-mah
A-hu'ma-i (5)
A-hu'zam
A-huz'zah
A'i (3)
A-i'ah (15)
A-i'ath
A-i'ja
A-i'jah

Ai'ja-lon
Ai'ja-lon
Aij'e-leth Sha'har
Aij'e-leth
A'in (5)
A-i'oth
A-i'rus
Ak'kub
Ak-rab'bim
A-lam'e-lech (6)
Al'a-meth
Al'a-moth
Al'ci-mus
Al'e-ma
A-le'meth
Al-ex-an'dria
Al-ex-an'dri-on
Al-le-lu'jah
Al-le-lu'yah (5)
A-li'ah
A-li'an
Al'lom
Al'lon Bac'huth
Al-mo'dad
Al'mon, Dib-la-tha'im (15)
Al'na-than
A'loth
Al'pha
Al phe'us
Al-ta-ne'us
Al-tas'chith (6)
Al'te-kon
Al'vah, or Al'van
A'lush
A'mad
A-mad'a-tha
A-mad'a-thus
A'mal

A-mal'da
Am'a-lek
Am'a-lek-ites (8)
A'man
Am'a-na
Am-a-ri'ah (15)
A-ma'sa
A-mas'a-i (5)
Am-a-shi'ah (15)
Am-a-the'is
Am'a-this
Am-a-zi'ah
*A'men'
A'mi (3)
A-min'a-dab
A-mit'tai (5)
A-miz'a-bad
Am'mah
Am-mad'a-tha
Am'mi (3)
Am-mid'i-oi (4)
Am'mi-el (4)
Am-mi'hud
Am-i-shad'da-i (5)
Am'mon
Am'mon-ites
Am'non
A'mok
A'mon
Am'o-rites (8)
A'mos
Am'pli-as
Am'ram
Am'ram-ites (8)
Am'ran
Am'ra-phel
Am'zi (3)
A'nab
An'a-el (11)

* *Amen.*—The only simple word in the language which has necessarily two successive accents.—See *Critical Pronouncing Dictionary* under the word.

A'nah
An-a-ha'rath
An-a-i'ah (5) (15)
A'nak
An'a-kims
An'a-mim
A-nam'e-lech (6)
A'nan
An-a'ni
An-a-ni'ah (15)
An-a-ni'as
A-nau'i-el (13)
A'nath
*A-nath'e-ma
An'a-thoth
An'drew
A'nem, or A'nen
A'ner
A'nes
A'neth
An'a-thoth-ite (8)
A'ni-am
A'nim
An'na (9)
An'na-as
An'nas
An-nu'us (13)
A'nus
An-ti-lib'a-nus
An'ti-och (6)
An-ti'o-chis
An-ti'o-chus
An'ti-pas
An-tip'a-tris
An'ti-pha
An-to'ni-a
An-to-thi'jah (15)
An'toth-ite (8)
A'nub
Ap-a-me'a
Aph-a-ra'im (16)
A-phar'sath-chites
A-phar'sites (8)
A'phek
A-phe'kah
A-pher'e-ma
A-pher'ra
A-phi'ah (15)
Aph'rah
Aph'ses
A-poc'a-lypse
A-poc'ry-pha
A-pol'los
A-pol'ly-on
A-pol'yon
Ap'pa-im (15)
Ap'phi-a (3)
Aph'e-a
Ap'phus
Aph'us
Aq'ui-la
Ar
A'ra
A'rab
Ar'a-bah
Ar-a-bat'ti-ne
A-ra'bi-a
A'rad
A'rad-ite (8)
Ar'a-dus
A'rah (1)
A'ram
A'ran
Ar'a-rat
A-rau'nah
Ar'ba, or Ar'bah
Ar'bal
Ar-bat'tis
Ar-be'la, *in Syria*
Ar-bel'la
Ar'bite (8)
Ar-bo'nai (5)
Ar-che-la'us
Ar-ches'tra-tus
Ar'che-vites (8)
Ar'chi (3)
Ar-chi-at'a-roth
Ar-chip'pus
Arch'ites (8)
Ard
Ar'dath
Ard'ites (8)
Ar'don
A-re'li (3)
A-re'lites
A-re-op'a-gite (8)
†A-re-op'a-gus
A'res
Ar-e'tas

* *Anathema.*—Those who are not acquainted with the profound researches of verbal critics would be astonished to observe what waste of learning has been bestowed on this word by Labbe, in order to show that it ought to be accented on the antepenultimate syllable. This pronunciation has been adopted by English scholars; though some divines have been heard from the pulpit to give it the penultimate accent, which so readily unites it in a trochaic pronunciation with *Maranatha*, in the first Epistle of St. Paul to the Corinthians: "If any "man love not the Lord Jesus Christ, let him be *Anathema maranatha.*"

† *Areopagus.*—There is a strong propensity in English readers of the New Testament

A-re'us
Ar'gob
Ar'gol
A-rid'a-i (5)
A-rid'a-tha
A-ri'eh (9)
A'ri-el (4) (12)
Ar-i-ma-the'a
A'ri-och (4)
A-ris'a-i (5)
Ar-is-to-bu'lus
Ark'ites
Ar-mad-ged'don
Ar-mi-shad'a-i
Ar'mon
Ar'nan
Ar'ne-pher
Ar'non
A'rod
Ar'o-di (3)
Ar'o-er
A'rom

Ar'pad, or Ar'phad
Ar'sa-ces
Ar-phax'ad
Ar'te-mas
Ar'vad
Ar'vad-ites (8)
Ar'u-both
A-ru'mah (13)
Ar'za
A'sa
As-a-di'as
As'a-el (13)
As'a-hel
As-a-i'ah (5) (15)
As'a-na
A'saph
As'a-phar
As'a-ra
A-sar'e-el (13)
As-a-re'lah
As-baz'a-reth
As'ca-lon

A-se'as
As-e-bi'a
A-seb-e-bi'a (15)
As'e-nath
A'ser
A-se'rar
Ash-a-bi'ah (15)
A'shan
Ash'be-a
Ash'bel
Ash'bel-ites (8)
Ash'dod
Ash'doth-ites (8)
Ash'doth Pis'gah
A'she-an
Ash'er
Ash'i-math
Ash'ke-naz
Ash'nah
A'shon
Ash'pe-naz
Ash'ri-el (13)

Testament to pronounce this word with the accent on the penultimate syllable, and even some foreign scholars have contended that it ought to be so pronounced, from its derivation from Ἄρεως παγὰν, the Doric dialect for πηγὴν, the fountain of Mars, which was on a hill in Athens, rather than from Ἄρεως πάγος, the hill of Mars. But Labbe very justly despises this derivation, and says, that of all the ancient writers none have said that the *Areopagus* was derived from a fountain, or from a country near to a fountain; but all have confessed that it came from a hill, or the summit of a rock, on which this famous court of judicature was built. Vossius tells us, that St. Augustine, De Civ. Dei, l. x. cap. 10, calls this word *pagum Martis*, the village of Mars, and that he fell into this error because the Latin word *pagus* signifies a village or street; but, says he, the Greek word signifies a hill, which, perhaps, was so called from πάγη or πηγὴ, (that is, fountain,) because fountains usually take their rise on hills. Wrong, however, as this derivation may be, he tells us it is adopted by no less scholars than Beza, Budæus, and Sigonius. And this may show us the uncertainty of etymology in language, and the security of general usage; but in the present case both etymology and usage conspire to place the accent on the antepenultimate syllable. Agreeably to this usage, we find the prologue to a play observe, that——

> The critics are assembled in the pit,
> And form an *Areopagus* of wit.

Ash′ ta-roth
Ash′ te-moth
Ash′ ta-roth-ites (8)
A-shu′ ath
Ash′ ur
A-shu′ rim (13)
Ash′ ur-ites (8)
A′ si-a
As-i-bi′ as (15)
A′ si-el (13)
As′ i-pha
As′ ke-lon
*As′ ma-dai (5)
As′ ma-veth
As-mo-de′ us
As-mo-ne′ ans
As′ nah
As-nap′ per
A-so′ chis (6)
A′ som
As′ pa-tha
As′ phar
As-phar′ a-sus
As′ ri-el (13)
As-sa-bi′ as (15)
As-sal′ i-moth
As-sa-ni′ as (15)

As-si-de′ ans (13)
As′ sir
As′ sos
As′ ta-roth
Ash′ ta-roth
As-tar′ te
As′ tath
A-sup′ pim
A-syn′ cri-tus
A′ tad
At′ a rah
A-tar′ ga-tis
At′ a-roth
A′ ter
At-e-re-zi′ as (15)
A′ thack
Ath-a-i′ ah (15)
Ath-a-li′ ah (15)
Ath-a-ri′ as (15)
Ath-e-no′ bi-us
Ath′ ens
Ath′ lai (5)
At′ roth
At′ tai (5)
At-ta-li′ a (15)
At′ ta-lus
At-thar′ a-tes

A′ va
Av′ a-ran
A′ ven
Au′ gi-a (4)
A′ vim
A′ vims
A′ vites (8)
A′ vith
Au-ra-ni′ tis
Au-ra′ nus
Au-te′ us
Az-a-e′ lus
A′ zah
A′ zal
Az-a-li′ ah (15)
Az-a-ni′ ah (15)
A-za′ phi-on
Az′ a-ra
A-za′ re-el
Az-a-ri′ ah (15)
Az-a-ri′ as (15)
A′ zaz
†A-za′ zel
Az-a-zi′ ah (15)
Az-baz′ a-reth
Az′ buk
A-ze′ kah (9)

* *Asmadai.*—Mr. Oliver has not inserted this word, but we have it in Milton:

——————On each wing
Uriel and Raphaël his vaunting foe,
Though huge, and in a rock of diamond arm'd,
Vanquish'd, Adramelech and *Asmadai.*

Par. Lost, b. vi. v. 365.

whence we may guess the poet's pronunciation of it in three syllables; the diphthong sounding like the *ai* in *daily.*—See Rule 5, and the words *Sinai* and *Adonai.*

† *Azazel.*—This word is not in Mr. Oliver's Lexicon; but Milton makes use of it, and places the accent on the second syllable:

——————that proud honour claim'd
Azazel as his right; a cherub tall.

Par. Lost, b. i. v. 534.

A′zel
A′zem
Az-e-phu′rith
A′zer
A-ze′tas
Az′gad
A-zi′a (15)
A-zi′e-i
A′zi-el (13)
A-zi′za
Az′ma-veth
Az′mon
Az′noth Ta′bor
A′zor
A-zo′tus
Az′ri-el (13)
Az′ri-kam
A-zu′bah
A′zur
Az′u-ran
Az′y-mites
Az′zah
Az′zan
Az′zur

BA BA BA

BAAL, or Bel
Ba′al-ah
Ba′al-ath
Ba′al-ath Be′er
Ba′al Be′rith
Ba′al-le
Ba′al Gad′
Ba′al Ham′on
Ba′al Han′an
Ba′al Ha′zor
Ba′al Her′non
Ba′al-i (3)
Ba′al-im.—*Milton.*
Ba′al-is
Ba′al Me′on
Ba′al Pe′or
Ba′al Per′a-zim
Ba′al Shal′i-sha
Ba′al Ta′mar
Ba′al Ze′bub
Ba′al Ze′phon
Ba′a-na
Ba′a-nah
Ba′a-nan
Ba′a-nath
Ba-a-ni′as (15)
Ba′a-ra
Ba′a-sha (9)
Ba′a-shah
Ba-a-si′ah (15)
Ba′bel
Ba′bi (3)
Bab′y-lon
Ba′ca
Bach′rites (8)
Bac-chu′rus
Bach′uth-Al′lon
Ba-go′as
Bag′o-i (3) (5)
Ba-ha′rum-ite (8)
Ba-hu′rim
Ba′jith
Bak-bak′er
Bak′buk
Bak-buk-i′ah (15)
Ba′la-am (16)
**Ba′lam*
Bal′a-dan
Ba′lah (9)
Ba′lak
Bal′a-mo
Bal′a-nus
Bal-tha′sar (11)
Ba′mah
Ba′moth
Ba′moth Ba′al
Ban
Ba′ni (3)
Ba′nid
Ban-a-i′as (15)
Ban′nus
Ban′u-as
Ba-rab′bas
Bar′a-chel (6)
Bar-a-chi′ah (15)
Bar-a-chi′as
Ba′rak
Bar-ce′nor
Bar′go
Bar-hu′mites (8)
Ba-ri′ah (15)
Bar-je′sus
Bar-jo′na
Bar′kos
Bar′na-bas
Ba-ro′dis
Bar′sa-bas
Bar′ta-cus

* See *Canaan*, *Aaron*, and *Israel*.

Bar-thol'o-mew
Bar-ti-me'us
Ba'ruch (6)
Bar-zil'la-i (5)
Bas'ca-ma
Ba'shan, or
Bas'san
Ba'shan Ha'voth
Fa'ir
Bash'e-math
Bas'lith
Bas'math
Bas'sa
Bas'ta-i (5)
Bat'a-ne
Bath
Bath'a-loth
Bath-rab'bim
Bath'she-ba
Bath'shu-a (13)
Bav'a-i (5)
Be-a-li'ah (15)
Be'a-loth
Be'an
Beb'a-i (5)
Be'cher
Be'ker (6)
Bech-o'rath
Bech'ti-leth
Be'dad
Bed-a-i'ah (15)
Be-el-i'a-da
Be-el'sa-rus
Be-el-teth'mus
Be-el'ze-bub
Be'er
Be-e'ra
Be-e'rah, or Be'rah
Be-er-e'lim
Be-e'ri (3)
Be-er-la-ha'i-roi
Be-e'roth
Be-e'roth-ites (8)
Be-er'she-ba
Be-esh'te-rah
Be'he-moth
Be'kah (9)
Be'la
Be'lah
Be'la-ites (8)
Bel'e-mus
Bel'ga-i (5)
Be'li-al (13)
Bel'ma-im (16)
Bel'men
Bel-shaz'zer
Bel-te-shaz'zar
Ben
Ben-ai'ah (5)
Ben-am'mi (3)
Ben-eb'e-rak
Ben-e-ja'a-kam
Ben'ha-dad
Ben-ha'il
Ben-ha'nan
Ben'ja-min
Ben'ja-mite (8)
Ben'ja-mites
Ben'i-nu
Ben-u'i (3) (14)
Be'no
Be-no'ni (3)
Ben-zo'heth
Be'on
Be'or
Be'ra
Ber'a-chah (6) (9)
Ber-a-chi'ah (15)
Ber-a-i'ah (15)
Be-re'a
Be'red
Be'ri (3)
Be-ri'ah (15)
Be'rites (8)
Be'rith
Ber-ni'ce
Be-ro'dach Bal'a-dan
Be'roth
Ber'o-thai (5)
Be-ro'thath
Ber'yl
Ber-ze'lus
Be'zai (5)
Bes-o-dei'ah (9) (15)
Be'sor
Be'tah
Be'ten
Beth-ab'a-ra
Beth-ab'a-rah (9)
Beth'a-nath
Beth'a-noth
Beth'a-ny
Beth'a-ne
Beth-ar'a-bah (9)
Beth'a-ram
Beth-ar'bel
Beth-a'ven
Beth-az'ma-veth
Beth-ba-al-me'on
Beth-ba'ra
Beth-ba'rah (9)
Beth'ba-si (3)
Beth-bir'e-i (3)
Beth'car
Beth-da'gon
Beth-dib-la-tha'im
Beth'el
Beth'el-ite
Beth-e'mek
Be'ther
Beth-es'da
Beth-e'zel
Beth-ga'der
Beth-ga'mul
Beth-hac'ce-rim (7)
Beth-hak'ser-im
Beth-ha'ran
Beth-hog'lah (9)

Beth-ho′ron
Beth-jes′i-moth
Beth-leb′a-oth
Beth′le-hem
Beth′le-hem Eph′ra-tah
Beth′le-hem Ju′dah
Beth′le-hem-ite (8)
Beth-lo′mon
Beth-ma′a-cah (9)
Beth-mar′ca-both
Beth-me′on
Beth-nim′rah (9)
Beth-o′ron
Beth-pa′let
Beth-paz′zer
Beth-pe′or
*Beth′pha-ge (12)
Beth′fa-je (10)
Beth′phe-let
Beth′ra-bah (9)
Beth′ra-pha (9)
Beth′re-hob
Beth-sa′i-da (9)
Beth′sa-mos
Beth′shan
Beth-she′an
Beth′she-mesh
Beth-shit′tah (9)
Beth′si-mos
Beth-tap′pu-a
Beth-su′ra (14)
Be-thu′el (14)
Be′thul
Beth-u-li′a (6)
Beth′zor
Beth′zur
Be-to′li-us
Bet-o-mes′tham
Bet′o-nim
Be-u′lah
Be′zai (5)
Be-zal′e-el
Be′zek
Be′zer, or Boz′ra
Be′zeth
Bi′a-tas
Bich′ri (3) (6)
Bid′kar
Big′tha
Big′than
Big′tha-na
Big′va-i (5)
Bil′dad
Bil′e-am
Bil′gah (9)
Bil′ga-i (5)
Bil′ha, or Bil′hah
Bil′han
Bil′shan
Bim′hal
Bin′e-a (9)
Bin′nu-i (3) (14)
Bir′sha
Bir′za-vith
Bish′lam
Bi-thi′ah (15)
Bith′ron
Biz-i-jo-thi′ah (15)
Biz-i-jo-thi′jah
Biz′tha
Blas′tus
Bo-a-ner′ges
Bo′az, or Bo′oz
Boc′cas
Boch′e-ru (6)
Bo′chim (6)
Bo′han
Bos′cath
Bo′sor
Bos′o-ra
Bos′rah (9)
Bo′zez
Boz′rah
Brig′an-dine
Buk′ki (3)
Buk-ki′ah (15)
Bul *rhymes, dull*
Bu′nah
Bun′ni (3)
Buz
Bu′zi (3)
Buz′ite (8)

Bethphage.—This word is generally pronounced by the illiterate in two syllables, and without the second *h*, as if written *Beth′page.*

CA	CA	CH
CAB	*Ca′na-an	Car′mel-ite (8)
Cab′bon	Ca′na-an-ites (8)	Car′mel-i-tess
Cab′ham	*Can′nan-ites*	Car′mi (3)
Ca′bul.—See Bul.	Can′neh (9)	Car′mites (3)
Cad′dis	*Can′nee*	Car′na-im (15)
Ca′des	Can′veh (9)	Car′ni-on
Ca′desh	*Can′vee*	Car′pus
Cai′a-phas (5)	†Ca-per′na-um (16)	Car-she′na
Cain	Caph-ar-sal′a-ma	Ca-siph′i-a
Ca-i′nan	Ca-phen′a-tha (9)	Cas′leu
Cai′rites (8)	Ca-phi′ra (9)	Cas′lu-bim
Ca′lah	Caph′tor	Cas′phor
Cal′a-mus	Caph′to-rim	Cas′pis, or
Cal′col	Caph′to-rims	Cas′phin
Cal-dees′	Cap-pa-do′ci-a	Ca-thu′a-th (13)
Ca′leb	*Cap-pa-do′she-a*	Ce′dron (7)
Ca′leb Eph′ra-tah	Car-a-ba′si-on	Cei′lan
Cal′i-tas	*Car-a-ba′ze-on*	Ce-le-mi′a (9)
Cal-a-mol′a-lus	Car′cha-mis (6)	Cen′cre-a (6)
Cal′neth	Car′che-mish (6)	Cen-de-be′us
Cal′no	Ca-re′ah (9)	Cen-tu′ri-on
Cal′phi (3)	Ca′ri-a	Ce′phas
Cal′va-ry	Car′kas	Ce′ras
Cal′va-re	Car-ma′ni-ans	Ce′teb
Ca′mon	Car′me	Cha′bris (6)
Ca′na	Car′mel	Cha′di-as

* *Canaan.*—This word is not unfrequently pronounced in three syllables, with the accent on the second. But Milton, who in his Paradise Lost has introduced this word six times, has constantly made it two syllables, with the accent on the first. This is perfectly agreeable to the syllabication and accentuation of *Isaac* and *Balaam*, which are always heard in two syllables. This suppression of a syllable in the latter part of these words arises from the absence of accent: an accent on the second syllable would prevent the hiatus arising from the two vowels, as it does in *Baal* and *Baalim*, which are always heard in two and three syllables respectively.—See *Adonai*.

† *Capernaum.*—This word is often, but improperly, pronounced with the accent on the penultimate.

Chæ′ re-as
Chal′ ce-do-ny
Chal′ col
Chal-de′ a
Cha′ nes
Chan-nu-ne′ us
Char-a-ath′ a-lar
Char′ a-ca
Char′ a-sim
Char′ cus
Cha′ re-a
Char′ mis
Char′ ran
Chas′ e-ba (13)
Che′ bar (6)
Ched-er-la′ o-mer
Che′ lal
Chel′ ci-as
Kel′ she-as
Chel′ lub
Che′ lod
Che′ lub
Chel′ li-ans
Chel′ lus
Che-lu′ bai (5)
Che-lu′ bar
Chem′ a-rims
Che′ mosh
Che-na′ a-nah (9)
Chen′ a-ni (3)
Chen-a-ni′ ah (15)
Che′ phar Ha-am′-mo-nai (5)
Cheph-i′ rah (6) (9)
Che′ ran
Che′ re-as
Cher′ eth-ims
Cher′ eth-ites (8)
Che′ rith, or Che′ rish
Cher′ ub (6)
Cher′ u-bim
Ches′ a-lon
Che′ sed
Che′ sil
Che′ sud
Che-sul′ loth
Chet′ tim
Che′ zib
Chi′ don
Chil′ le-ab
Chi-li′ on
Chil′ mad
Chim′ ham
Chis′ leu, Cas′ leu, or Cis′ leu
Chis′ lon
Chis′ loth Ta′ bor
Chit′ tim
Chi′ un
Chlo′ e
Cho′ ba
Cho-ra′ sin, or Cho-ra′ shan, or Cho-ra′ zin
Chos-a-me′ us
Cho-ze′ ba
CHRIST
Chub (6)
Kub
Chun
Chu′ sa, or Chu′ za
Chush′ an Rish-a-tha′ im (15)
Chu′ si
Cin′ ner-eth, or Cin′ ner-oth
Cir′ a-ma
Ci′ sai (5)
Cis′ leu
Cith′ e-rus
Cit′ tims
Clau′ da
Cle-a′ sa
Clem′ ent
Cle′ o-phas
Clo′ e
Cni′ dus
Ni′ dus
Col-ho′ zeh (9)
Col′ li-us
Co-los′ se
Co-los′ si-ans
Co-losh′ e-ans
Co-ni′ ah (15)
Con-o-ni′ ah
Cor
Cor′ be
Cor′ ban
Co′ re
Cor′ inth
Co-rin′ thi-ans
Co′ sam
Cou′ tha
Coz
Coz′ bi (3)
Cres′ cens
Crete
Cre′ tans
Cretes
Cre′ ti-ans
Cre′ she-ans
Cu′ bit
Cush
Cu′ shan
Cu′ shan Rish-a-tha′ im (15)
Cu′ shi (3)
Cuth, or Cuth′ ah
Cu′ the-ans
Cy′ a-mon
Cy-re′ ne
Cy-re′ ni-us

DA	DI	DU
DAB'A-REH (9)	Da'vid	Dil'e-an
Dab'ba-sheth	De'bir	Dim'nah
Dab'e-rath	*Deb'o-rah	Di'mon
Da'bri-a	De-cap'o-lis	Di-mo'nah (9)
Da-co'bi (3)	De'dan	Di'nah (9)
Dad-de'us	Ded'a-nim	Di'na-ites (8)
Da'gon	Ded'a-nims	Din'ha-bah (9)
Dai'san (5)	De-ha'vites (8)	Di-ot're-phes
Dal-a-i'ah (5)	De'kar	Di'shan
Dal'i-lah	Del-a-i'ah (5)	Di'shon
Dal-ma-nu'tha	Del'i-lah	Diz'a-hab
Dal'phon	De'mas	Do'cus
Dam'a-ris	Der'be	Dod'a-i (5)
Dam-a-scenes'	Des'sau	Dod'a-nim
Dan	De-u'el (17)	Dod'a-vah (9)
Dan'ites (8)	Deu-ter-on'o-my	Do'do
Dan-ja'an	Dib'la-im (16)	Do'eg
Dan'i-el (13)	Dib'lath	Doph'kah (9)
Dan'nah	Di'bon	Dor
Dan'o-brath	Di'bon Gad	Do'ra
Da'ra	Dib'ri (3)	Dor'cas
Dar'da	Dib'za-hab, or Diz'a-hab	Do-rym'e-nes
Da'ri-an	Di'drachm	Do-sith'e-us
Dar'kon	*Di' dram*	Do'tha-im, or Do'than (16)
Da'than	Did'y-mus (6)	Du'mah (9)
Dath'e-mah, or Dath'mah	Dik'lah, or Dil'dah	Du'ra

* *Deborah.*—The learned editor of Labbe tells us, that this word has the penultimate long, both in Greek and Hebrew; and yet he observes that our clergy, when reading the Holy Scriptures to the people in English, always pronounce it with the accent on the first syllable; "and why not," says he, "when they place the accent on the first syllable of *orator, auditor,* and *successor?*" "But," continues he, "I suppose they accent them otherwise when they speak Latin." Who doubts it?

E'A-NAS
E'bal
E'bed
E-bed'me-lech
Eb-en-e'zer
E'ber
E-bi'a-saph
E-bro'nah
E-ca'nus
Ec-bat'a na
Ec-cle-si-as'tes
Ec-cle-si-as'ti-cus
Ed
E'dar
E'den
E'der
E'des
E'di-as
Ed'na
E'dorn
E'dom-ites (8)
Ed're-i (3)
Eg'lah
Eg'la-im (16)
Eg'lon
E'gypt
E'hi (3)
E'hud
E'ker
Ek're-bel
Ek'ron
Ek'ron-ites (8)
E'la
El'a-dah
E'lah
E'lam
E'lam-ites (8)
El'a-sah (9)
E'lath
El-beth'el
El'ci-a
El'she-a
El'da-ah
El'dad
E'le-ad
E-le-a'leh (9)
E-le-a' le.—Milton.
E-le'a-sah (9)
E-le-a'zer
E-le-a-zu'rus
El-el-o'he Is'ra-el
E-lu'the-rus
El-eu-za'i (3) (5)
El-ha'nan
E'li (3)
E-li'ab
E-li'a-da
E-li'a-dah
E-li'a-dun
E-li'ah (9)
E-li'ah-ba (9)
E-li'a-kim
E-li'a-li (3)
E-li'am
E-li'as (15)
E-li'a-saph
E-li'a-shib
E-li'a-sis
E-li'a-tha, or
E-li'a-thah
E-li-a'zar
E-li'dad
E'li-el (13)
E-li-e'na-i (5)
E-li-e'zer
E-li'ha-ba
El-i-hæ'n a-(5)
El-i-ho'reph
E-li'hu
E-li'as (15)
E-li'jah (9)
El'i-ka
E'lim
E-lim'e-lech (6)
E-li-æ'na-i (5)
E-li-o'nas
El'i-phal
E-liph'a-leh (9)
El'i-phaz
E-liph'e-let
E-lis'a-beth
El-i-sæ'us
E-li'sha (9)
E-li'shah
E-lish'a-ma
E-lish'a-mah
E-lish'a-phat
E-lish'e-ba
El-i-shu'a (13)
E-lis'i-mus
E-li'u
E-li'ud
E-liz'a-phan
El-i-se'us
E-li'zur
El'ka-nah
El'ko-shite (8)
El'la-sar
El'mo-dam
El'na-am
El'na-than
E'lon
E'lon-ites (8)
E'lon Beth'ha-nan

E'loth
El' pa-al
El' pa-let
El-pa'ran
El' te-keh (9)
El' te-keth
El' te-kon
El' to-lad
E'lul
E-lu'za-i (5)
El-y-ma'is
El' y-mas
El' za-bad
El' za-phan
Em-al-cu'el (17)
E'mims
E-man'u-el (17)
*Em'ma-us
Em'mer
E'mor
E'nam
E'nan
En'dor
En-eg-la'im (16)
En-e-mes'sar
E-ne'ni-as
En-gan'nim
En'ge-di (7)
En-had'dah (9)
En-hak'ko-re
En-ha'zor
En-mish'pat
E'noch (6)
E'nock
E'non
E'nos
E'nosh
En-rim'mon
En-ro'gel (13)
En'she-mesh
En-lap'pu-ah (9)
Ep'a-phras
E-paph-ro-di'tus
E-pen'e-tus
E'phah
E'phai (5)
E'pher
E'phes-dam'min
Eph'lal
E'phod
E'phor
Eph'pha-tha
E'phra-im (16)
E'phra-im-ites (8)
Eph'ra-tah
Eph'rath
Eph'rath-ites (8)
E'phron
Er
E'ran
E'ran-ites (8)
E-ras'tus
E'rech (6)
E'ri (3)
E'sa
E-sa'i-as (5)
E'sar-had'don
E'sau
Es'dras
Es-dre'lon (13)
Es'e-bon
E-se'bri-as
E'sek
Esh'ba-al
Esh'ban
Esh'col
E'she-an
E'shek
Esh'ka-lon
Esh'ta-ol
Esh'tau-lites (8)
Esh-tem'o-a
Esh'te-moth
Esh'ton
Es'li (3)
Es-ma-chi'ah (15)
E-so'ra
Es'ril
Es'rom
Es-senes' (8)
Est'ha-ol
Es'ther
Es'ter
E'tam
E'tham
E'than
Eth'a-nim
Eth'ba-al
E'ther
Eth'ma
Eth'nan
Eth'ni (3)
Eu-as'i-bus
Eu-bu'lus
Eve
E'vi (3)
E'vil mer-o'dach
Eu'na-than
Eu-ni'ce
Eu-o'di-as
Eu-pol'e-mus
Eu-roc'ly-don
Eu'ty-chus
Ex'o-dus
E'zar
Ez'ba-i (3) (5)
Ez'bon

* *Emmaus.*—This word is very improperly pronounced in two syllables as if divided into *Em'maus.*

Ez-e-chi'as
Ez-e-ki'as
E-ze'ki-el (13)
E'zel
E'zem
E'zer

Ez-e-ri'as (15)
E-zi'as (15)
E'zi-on Ge'bar, or
E'zi-on-ge'ber
Ez'nite (8)
Ez'ra

Ez'ra-hite (8)
Ez'ri (3)
Ez'ri-el (13)
Ez'ril
Ez'ron, or Hez'ron
Ez'ron-ites (8)

GA GE GE

GA'AL
Ga'ash
Ga'ba
Gab'a-el (13)
Gab'a-tha
Gab'bai (5)
Gab'ba-tha
Ga'bri-as
Ga'bri-el (13)
Gad
Gad'a-ra
Gad-a-renes' (8)
Gad'des
Gad'di-el (13)
Ga'di (3)
Gad'ites (8)
Ga'ham
Ga'har
Ga'i-us
Ga'yus
Gal'a-ad
Ga'lal
Gal'e-ed
Gal'ga-la
Gal'i-lee
Gal'lim
Gal'li-o
Gam'a-el (13)
Ga-ma'li-el (13)

Gam'ma-dims
Ga'mul
Gar
Ga'reb
Gar'i-zim
Gar'mites (8)
Gash'mu
Ga'tam
Gath
Gath He'pher
Gath Rim'mon
Gau'lan
Gau'lon
Ga'za
Gaz'a-bar
Ga-za'ra
Ga'zath-ites (8)
Ga'zer
Ga-ze'ra (13)
Ga'zez
Gaz'ites (8)
Gaz'zam
Ge'ba (7)
Ge'bal
Ge'bar
Ge'ber
Ge'bim
Ged-a-li'ah (15)
Ged'dur

Ge'der
Ge-de'rah (14)
Ged'e-rite (8)
Ge-de'roth (13)
Ged-e-roth-a'im (16)
Ge'dir
Ge'dor
Ge-ha'zi (7) (13)
Gel'i-loth
Ge-mal'li (3)
Gem-a-ri'ah (15)
Ge-ne'zar (13)
Ge-nes'a-reth (7)
Gen'e-sis
Jen'e-sis
Gen-ne'us
Gen-u'bath
Gen'tiles (8)
Jen'tiles
Ge'on
Ge'ra
Ge'rah (9)
Ge'rar
Ger'a-sa (9)
Ger'ga-shi (3)
Ger'ga-shites (8)
Ger-ge-senes' (8)
Ger'i-zim (7)
Ger'rin-i-ans

Ger-ra'ans
Ger'shom
Ger'shon
Ger'shon-ites (8)
Ger'shur
Ge'sem
Ge'shan
Ge'shem
Ge'shur
Gesh'u-ri (3)
Gesh'u-rites (8)
Ge'thur
Geth-o-li'as (15)
Geth-sem'a-ne
Ge-u'el (17)
Ge'zer
Ge'zer-ites (8)
Gi'ah
Gib'bar
Gib'be-thon
Gib'e-a (9)
Gib'e-ah (9)
Gib'e-ath
Gib'e-on
Gib'e-on-ites (8)
Gib'lites (8)
Gid-dal'ti (3)
Gid'del
Gid'e-on (7)
Gid-e-o'ni (3)
Gi'dom
Gi'er Ea'gle
Jy'er Eagle
Gi'hon
Gil'a-lai (5)
Gil'bo-a
Gil'e-ad
Gil'e-ad-ite (8)
Gil'gal (7)
Gi'loh (9)
Gi'lo-nite (8)
Gim'zo
Gi'nath
Gin'ne-tho
Gin'ne-thon
Gir'ga-shi (3)
Gir'ga-shites (8)
Gis'pa (9)
Git'tah He'pher
Git'ta-im (15)
Git'tite
Git'tites (8)
Git'tith
Gi'zo-nite (8)
Glede
Gni'dus
Ni'dus
Go'ath
Gob
Gog
Go'lan
Gol'go-tha
Go-li'ah (9)
Go-li'ath
Go'mer
Go-mor'rah
Go'pher wood
Gor'gi-as
Gor'je-as
Gor'ty-na
Go'shen
Go-thon'i-el (13)
Go'zan
Gra'ba
Gre'ci-a (9)
Gre'she-a
Gud'go-dah
Gu'ni (3)
Gu'nites (8)
Gur
Gur-ba'al

HA HA HA

HA-A-HASH'TA-RI
Ha-bai'ah (5)
Hab'a-kuk
Hab-a-zi-ni'ah (15)
Ha-ber'ge-on
Ha'bor
Hach-a-li'ah (15)
Hach'i-lah
Hach'mo-ni (3)
Hach'mo-nite (8)
Ha'da
Ha'dad
Had-ad-e'zer
Ha'dad Rim'mon
Ha'dar
Had'a-shah
Ha-das'sa (9)
Ha-das'sah
Ha-dat'tah (9)
Ha'did
Had'la-i (5)
Ha-do'ram
Ha'drach (6)
Ha'gab

Hag'a-bah (9)
Hag'a-i (5)
Ha'gar
Ha-gar-enes' (8)
Ha'gar-ites (8)
Hag'ga-i (5)
Hag'ge-ri (3)
Hag'gi (3)
Hag-gi'ah (15)
Hag'gites (8)
Hag'gith
Ha'i (5)
Hak'ka-tan
Hak'koz
Hak-u'pha (13)
Ha'lah (9)
Ha'lac
Hal'lul
Ha'li (3)
Hal-le-lu'jah
Hal-le-lu'yah
Hal-lo'esh
Ham
Ha'man
Ha'math, or
He'math
Ha'math-ite (8)
Ha'math Zo'bah
Ham'math
Ham-med'a-tha
Ham'e-lech (6)
Ham'i-tal
Ham-mol'e-keth
Ham'mon
Ham'o-nah
Ha'mon Gog
Ha'mor
Ha'moth
Ha'moth Dor
Ha-mu'el (17)
Ha'mul
Ha'mul-ites (8)
Ha-mu'tal
Ha-nam'e-el (13)
Ha'nan
Ha-nan'e-el (13)
Han'a-ni (3)
Han-a-ni'ah (15)
Ha'nes
Han'i-el (13)
Han'nah (9)
Han'na-thon
Han'ni-el (13)
Ha'noch
Ha'noch-ites (8)
Ha'nun
Haph-a-ra'im (15)
Ha'ra
Har'a-dah (9)
Har-a-i'ah (15)
Ha'ran
Ha'ra-rite (8)
Har-bo'na
Har-bo'nah
Ha'reph
Ha'reth
Har'has
Har'ha-ta (9)
Har'hur
Ha'rim
Ha'riph
Har'ne-pher
Ha'rod
Ha'rod-ite (8)
Har'o-eh (9)
Ha'ro-rite (8)
Har'o-sheth
Har'sha (9)
Ha'rum
Ha-ru'maph
Ha-ru'phite (8)
Ha'ruz
Has-a-di'ah (15)
Has-e-nu'ah (13)
Hash-a-bi'ah (15)
Hash-ab'nah (9)
Hash-ab-ni'ah (15)
Hash-bad'a-na (9)
Ha'shem
Hash-mo'nah (9)
Ha'shum
Ha-shu'pha (9)
Has'rah
Has-se-na'ah (9)
Ha-su'pha (9)
Ha'tach (6)
Ha'tack
Ha'thath
Hat'i-ta
Hat'til
Hat-ti'pha
Hat'tush
Hav'i-lah (9)
Ha'voth Ja'ir
Hau'ran
Haz'a-el (13)
Ha-zai'ah (5)
Ha'zar Ad'dar
Ha'zar E'nan
Ha'zar Gad'dah
Ha'zar Hat'ti-con
Ha'zar Ma'veth
Ha-za'roth
Ha'zar Shu'el
Ha'zar Su'sah
Ha'zar Su'sim
Ha'zel El-po'ni (3)
Ha-ze'rim
Haz-e'roth
Ha'zer Shu'sim
Haz'e-zon Ta'mar
Ha'zi-el (13)
Ha'zo
Ha'zor
Haz'u-bah (9)
He'ber
He'ber-ites (8)
He'brews
He'bron

He'bron-ites (8)
Heg'a-i (5)
He'ge (7)
He'lah (9)
He'lam
Hel'bah (9)
Hel'bon
Hel-chi'ah (15)
Hel'da-i (5)
He'leb
He'led
He'lek
He'lek-ites (8)
He'lem
He'leph
He'lez
He'li (3)
Hel'ka-i (5)
Hel'kath
Hel'kath Haz'zu-rim
Hel-ki'as (15)
He'lon
He'man
He'math, or Ha'math
Hem'dan
Hen
He'na (9)
Hen'a-dad
He'noch (6)
He'pher
He'pher-ites (8)
Heph'zi-bah (9)
He'ram
He'res
He'resh
Her'mas
Her-mog'e-nes
Her'mon
Her'mon-ites (8)
Her'od
He-ro'di-ans
He-ro'di-as
He-ro'di-an
He'seb
He'sed
Hesh'bon
Hesh'mon
Heth
Heth'lon
Hez'e-ki (3)
Hez-e-ki'ah (15)
He'zer, or He'zir
He-zi'a
He'zi-on
Hez'ra-i (5)
Hez'ro
Hez'ron
Hez'ron-ites (8)
Hid'da-i (5)
Hid'de-kel
Hi'el
Hi-er'e-el (13)
Hi-er'e-moth
Hi-er-i-e'lus
Hi-er'mas
Hi-er-on'y-mus
Hig-gai'on (5)
Hi'len
Hil-ki'ah (15)
Hil'lel
Hin
Hin'nom
Hi'rah
Hi'ram
Hir-ca'nus
His-ki'jah (15)
Hit'tites (8)
Hi'vites (8)
Ho'ba, or Ho'bah
Ho'bab
Hod
Hod-a-i'ah (15)
Hod-a-vi'ah (15)
Ho'dish
Ho-de'va (9)
Ho-de'vah (9)
Ho-di'ah (15)
Ho-di'jah (15)
Hog'lah
Ho'ham
Ho'len
Hol-o-fer'nes
Ho'lon
Ho'man, or He'man
Ho'mer
Hoph'ni (3)
Hoph'rah
Hor
Ho'ram
Ho'reb
Ho'rem
Hor-a-gid'dad
Ho'ri (3)
Ho'rims
Ho'rites (8)
Hor'mah
Hor-o-na'im (15)
Hor'o-nites (8)
Ho'sa, or Has'ah
Ho-san'na
Ho-se'a (9)
Ho-ze'a
Hosh-a-i'ah (15)
Hosh'a-ma
Ho-she'a (8)
Ho'tham
Ho'than
Ho'thir
Huk'kok
Hul
Hul'dah (9)
Hum'tah
Hu'pham
Hu'pham-ites (8)
Hup'pah

Hup'pim
Hur
Hu'rai (5)
Hu'ram
Hu'ri (3)
Hu'shah (9)
Hu'shai (5)
Hu'sham
Hu'shath-ite (8)
Hu'shim
Hu'shub
Hu-shu'bah (9)
Huz
Hu'zoth
Huz'zab
Hy-das'pes
Hy-e'na (9)
Hy-men-e'us

JA JA JA

JA'A-KAN
Ja-ak'o-bah (9)
Ja-a'la
Ja-a'lah (9)
Ja-a'lam
Ja'a-nai (5)
Ja-ar-e-or'a-gim
Ja-as-a-ni'a
Ja'a-sau
Ja-a'si-el (13)
Ja-a'zah (9)
Ja-az-a-ni'ah (15)
Ja-a'zar
Ja-a-zi'ah (15)
Ja-a'zi-el (13)
Ja'bal
Jab'bok
Ja'besh
Ja'bez
Ja'bin
Jab'ne-el (13)
Jab'neh (9)
Ja'chan
Ja'chin
Ja'chin-ites (8)
Ja'cob
Ja-cu'bus (13)
Ja'da
Jad-du'a (9)
Ja'don
Ja'el
Ja'gur
Jah
Ja-ha'le-el (13)
Ja-hal'e-lel (13)
Ja'hath
Ja'haz
Ja-ha'za
Ja-ha'zah (9)
Ja-ha-zi'ah (15)
Ja-ha'zi-el (13)
Jah'da-i (5)
Jah'di-el (13)
Jah'do
Jah'le-el
Jah'le-el-ites (8)
Jah'ma-i (5)
Jah'zah (9)
Jah'ze-el (13)
Jah'zi-el (13)
Jah'ze-el-ites (8)
Jah'ze-rah (9)
Ja'ir
Ja'ir-ites (8)
Ja'i-rus *Ja'e-rus*
Ja'kan
Ja'keh (9)
Ja'kim
Jak'kim
Ja'lon
Jam'bres
Jam'bri (3)
James
Ja'min
Ja'min-ites (8)
Jam'lech (6)
Jam'na-an
Jam-ni'a (9)
Jam'nites (8)
Jan'na (9)
Jan'nes
Ja-no'ah (9)
Ja-no'hah (9)
Ja'num
Ja'phet
Ja'pheth
Ja-phi'ah (15)
Japh'let
Japh'le-ti (3)
Ja'pho
Jar
Ja'rah (9)
Ja'reb
Ja'red

Jar-e-si'ah (15)
Jar'ha (9)
Ja'rib
Jar'muth
Ja-ro'ah (9)
Jas'ael (13)
Ja'shem
Ja'shen
Ja'sher
Ja-sho'be-am
Jash'ub
Jash'u-bi Le'hem
Jash'ub-ites (8)
Ja'si-el (13)
Ja-su'bus
Ja'tal
Jath'ni-el (13)
Jat'tir
Ja'van
Ja'zar
Ja'zer
Ja'zi-el (13)
Ja'ziz
Ib'har
Ib'le-am
Ib-nei'ah (9)
Ib-ni'jah (9)
Ib'ri (3)
Ib'zan
Ich'a-bod
I-co'ni-um
Id'a-lan (9)
Id'bash
Id'do
Id'u-el (13)
Id-u-mæ'a (9)
Id-u-mæ'ans
Je'a-rim
Je-at'e-rai (5)
Je-ber-e-chi'ah (15)
Je'bus
Je-bu'si (3)
Jub'u-sites (8)

Jec-a-mi'ah (15)
Jec-o-li'ah (15)
Jec-o-ni'ah (15)
Je-dai'a (5) (9)
Je-dai'ah (5)
Jed-de'us
Jed'du
Je-dei'ah (9)
Je-di'a-el (13)
Jed'i-ah
Jed-e-di'ah (15)
Je'di-el (13)
Jed'u-thun
Je-e'li (3)
Je-e'zer
Je-e'zer-ites (8)
Je'gar Sa-ha-du'tha
Je-ha'le-el (13)
Je-hal'e-lel (13)
Je-ha'zi-el (13)
Jeh-dei'ah (9)
Je-hei'el (9)
Je-hez'e-kel
Je-hi'ah (9)
Je-hi'el
Je-hi'e-li (3)
Je-hish'a-i (5)
Je-his-ki'ah (15)
Je-ho'a-dah
Je-ho-ad'dan
Je-ho'a-haz
Je-ho'ash
Je-ho'ha-dah (9)
Je-ho'a-nan
Je-hoi'a-chin (6)
Je-hoi'a-da
Je-hoi'a-kim
Je-hoi'a-rib
Je-hon'a-dab
Je-hon'a-than
Je-ho'ram
Je-ho-shab'e-ath
Je-hosh'a-phat (12)

Je-hosh'e-ba
Je-hosh'u-a
JE-HO'VAH
Je-ho'vah Ji'reth
Je-ho'vah Nis'si
Je-ho'vah Shal'lom
Je-ho'vah Sham'mah
Je-ho'vah Tsid'ke-nu
Je-hoz'a-bad
Je'hu
Je-hub'bah
Je'hu-cal
Je'hud
Je-hu'di (3) (13)
Je-hu-di'jah (15)
Je'hush
Je-i'el
Je-kab'ze-el (13)
Jek-a-me'am
Jek-a-mi'ah (15)
Je-ku'thi-el (13)
Jem'i-mah
Jem-u'el (17)
Jeph'thah
Je-phun'nah
Je'rah
Je-rahm'e-el (13)
Je-rahm'e-el-ites
Jer'e-chus (6)
Je'red
Jer'e-mai (5)
Jer-e-mi'ah (15)
Jer'e-moth
Jer'e-mouth
Je-ri'ah (15)
Jer'i-bai (5)
Jer'i-cho (6)
Je'ri-el (13)
Je-ri'jah (15)
Jer'i-moth
Je'ri-oth

Jer′o-don
Jer′o-ham
Jer-o-bo′am
Je-rub′ba-al
Je-rub′e-sheth
Jer′u-el (17)
Je-ru′sa-lem
Je-ru′sha (13)
Je-sai′ah (5)
Jesh-a-i′ah (5)
Jesh′a-nah
Jesh-ar′e-lah
Jesh-eb′e-ah (9)
Jesh-eb′e-ab
Je′sher
Jesh′i-mon
Je-shish′a-i (5)
Jesh-o-ha-i′ah (15)
Jesh′u-a (13)
Jesh′u-run
Je-si′ah (15)
Je-sim′i-el
Jes′se
Jes′u-a (13)
Jes′u-i (3)
JE′SUS
Je′ther
Je′theth
Jeth′lah
Je′thro
Je′tur
Je′u-el (13)
Je′ush
Je′uz
Jew′rie
Jez-a-ni′ah (15)
Jez′a-bel
Je-ze′lus
Je′zer
Je′zer-ites (8)
Je-zi′ah (15)
Je′zi-el (11)
Jez-li′ah (15)
Jez′o-ar
Jez-ra-hi′ah (15)
Jez′re-el (13)
Jez′re-el-ite (8)
Jez′re-el-i-tess
I′gal
Ig-da-li′ah (15)
Ig-e-ab′a-rim (7)
Ig′e-al (7)
Jib′sam
Jid′laph
Jim
Jim′la, or Im′la
Jim′na, or Jim′nah
Jim′nites (8)
I′jon
Jiph′tah
Jiph′thah-el
Ik′kesh
I′lai (5)
Im′lah (9)
Im′mah (9)
Im′na, or Im′nah
Im
Im-man′u-el (17)
Im′mer
Im′rah
Im′ri (3)
Jo′ab
Jo′a-chaz
Jo-a-da′nus
Jo′ah
Jo′a-haz
Jo′a-kim
Jo-an′na
Jo-an′nan
Jo′ash
Jo′a-tham
Jo-a-zab′dus
Job
Jobe
Jo′bab
Joch′e-bed (6)
Jo′da (9)
Jo′ed
Jo′el
Jo-e′lah (9)
Jo-e′zer
Jog′be-ah
Jog′li
Jo′ha (9)
Jo-ha′nan
John
Jon
Joi′a-da (9)
Joi′a-kim
Joi′a-rib
Jok′de-am
Jo′kim
Jok′me-an
Jok′ne-am
Jok′shan
Jok′tan
Jok′the-el (13)
Jo′na (9)
Jon′a-dab
Jo′nah (9)
Jo′nan
Jo′nas
Jon′a-than
Jo′nath E′lim
Re-cho′chim (6)
Jop′pa
Jo′ra
Jo′ra-i (5)
Jo′ram
Jor′dan
Jor′i-bas
Jo′rim
Jor′ko-am
Jos′a-bad
Jos′a-phat
Jos-a-phi′as (15)

Jo'se
Jos'e-dech (6)
Jo'se-el (13)
Jo'seph
Jo'ses
Josh'a-bad
Jo'shah (9)
Josh'a-phat
Josh-a-vi'ah (15)
Josh-bek'a-sha
Josh'u-a (9)
Jo-si'ah (15)
Jo-si'as
Jos-i-bi'ah (15)
Jos-i-phi'ah
Jo-si'phus (12)
I-o'ta (9)
Jot''bah (9)
Jot'bath
Jot'ba-tha
Jo'tham
Joz'a-bad
Joz'a-char (6)
Joz'a-dak
Iph-e-dei'ah (15)
Ir
I'ra
I'rad

I'ram
I'ri (3)
I-ri'jah (15)
Ir'na-hash
I'ron
Ir'pe-el (13)
Ir-she'mish
I'ru
I'sa-ac
I'*zak*
I-sai-ah (5)
Is'cah
Is-car'i-ot
Is'da-el (13)
Ish'bah (9)
Ish'bak
Ish'bi Be'nob
Ish'bo-sheth
I'shi (3)
I-shi'ah (15)
I-shi'jah (15)
Ish'ma (9)
Ish'ma-el (13)
Ish'ma-el-ites (8)
Ish-ma-i'ah (15)
Ish'me-rai (5)
I'shod
Ish'pan

Ish'tob
Ish'u-a(9)
Ish'u-ai (5)
Is-ma-chi'ah (15)
Is-ma-i'ah (15)
Is'pah
*Is'ra-el
Is'ra-el-ites (8)
Is'sa-char
Is-tal-cu'rus (13)
Is'u-i (3) (13)
Is'u-ites (8)
Ith'a-i, or It'a-i (5)
It'a-ly
Ith'a-mar
Ith'i-el (13)
Ith'mah (9)
Ith'nan
Ith'ra (9)
Ith'ran
Ith're-am
Ith'rites (8)
It'tah Ka'zin
It'ta-i (5)
It-u-re'a (13)
I'vah
Ju'bal
Ju'cal

Israel.—This word is colloquially pronounced in two syllables, and not unfrequently heard in the same manner from the pulpit. The tendency of two vowels to unite, when there is no accent to keep them distinct, is the cause of this corruption, as in *Canaan*, *Isaac*, &c.: but as there is a greater difficulty in keeping separate two unaccented vowels of the same kind, so the latter corruption is more excusable than the former; and therefore, in my opinion, this word ought always in public pronunciation, especially in reading the Scripture, to be heard in three syllables. Milton introduces this word four times in his Paradise Lost, and constantly makes it two syllables only. But those who understand English Prosody know that we have a great number of words which have two distinct impulses, that go for no more than a single syllable in verse, such as *heaven*, *given*, &c.: *higher* and *dyer* are always considered as dissyllables; and *hire* and *dire*, which have exactly the same quantity to the ear, but as monosyllables. *Israel*, therefore, ought always, in deliberate and solemn speaking, to be heard in three syllables. The same may be observed of *Raphael* and *Michael*

Ju′dah (9)
Ju′das
Jude
Ju-dæ′a
Ju′dith
Ju′el
Ju′li-a

Ju′ni-a
Ju-shab′he-sed
Jus′tus
Jut′tah (9)
Iz′e-har (13)
Iz′har
Iz′har-ite (8)

Iz-ra-hi′ah (15)
Iz′ra-hite
Iz-ra-i′ah, or
Is-ra-i′ah (9)
Iz′re-el (13)
Iz′ri (8)
Iz′rites (8)

KE

KAB
Kab′ze-el (13)
Ka′des
Ka′desh, or Ca′desh
Ka′desh Bar′ne-a
Kad′mi-el (13)
Kad′mon-ites (8)
Kal′la-i (5)
Ka′nah (9)
Ka-re′ah (9)
Kar′ka-a (9)
Kar′kor
Kar′na-im (16)
Kar′tan
Kar′tah (9)
Ke′dar
Ked′e-mah (9)
Ked′e-moth
Ke′desh
Ke-hel′a-thah (9)
Kei′lah (9)
Ke-lai′ah (5)
Kel′i-ta
Kel-kath-haz-u′rim
Kem-u′el (13) (17)
Ke′nah (9)
Ke′nan

KI

Ke′nath
Ke′naz
Ken′ites (8)
Ken′niz-zites
Ker-en-hap′puch
Ker-en-hap′puk
Ke′ri-oth
Ke′ros
Ke-tu′ra
Ke-tu′rah (9)
Ke-zi′a (1) (9)
Ke′ziz
Kib′roth Hat-ta′a-vah
Kib′za-im (16)
Kid′ron
Ki′nah (9)
Kir
Kir-har′a seth
Kir′he-resh
Kir′i-eth, or
Kir′jath
Kir′jath Ar′ba
Kir′jath A′im
Kir′jath A′rim
Kir′jath A′ri-us
Kir′jath Ba′al

KU

Kir′jath Hu′zoth
Kir′jath Je′a-rim
Kir′jath San′nah
Kir′jath Se′pher
Kir′i-oth (4)
Kish
Kish′i (3)
Kish′i-on (4)
Ki′shon, or
Ki′son
Kith′lish
Kit′ron
Kit′tim
Ko′a (9)
Ko′hath
Ko′hath-ites
Kol-a-i′ah (15)
Ko′rah (14)
Ko′rah-ites (8)
Ko′rath-ites
Kor′hite
Kor′hites
Kor′ites (8)
Ko′re
Koz
Kush-ai′ah (5)

LE	LO	LY
La' a-dah (9)	Leb-be'us (13)	Log
La' a-dan	Le-bo' nah (9)	Lo'is
La' ban	Le' chah	Lo Ru' ha-mah
Lab' a-na (9)	Le'ha-bim	Lot
La' chish	Le' hi	Lo' tan
La-cu' nus (13)	Lem' u-el (17)	Loth-a-su'bus (13)
La' dan	Le'shem	Lo' zon
La' el	Let' tus	Lu' bim
La' had	Le-tu' shim	Lu' bims
La-hai' roi	Le' vi (3)	Lu' cas
Lah' man	Le-vi' a-than	Lu' ci-fer
Lah' mas	Le' vites (8)	Lu' ci-us
Lah' mi (3)	Le-vit' i-cus	Lud
La' ish	Le-um' mim	Lu' dim
La' kum	Lib' a-nus	Lu' hith
La' mech (6)	Lib' nah (9)	Luke
Lap' i-doth	Lib' ni (3)	Luz
La-se' a (9)	Lib' nites (8)	Lyc-a-o' ni-a
La' shah	Lyb' i-a (9)	Lyc' ca
La-sha' ron	Lig-nal' oes	Lyd' da
Las' the-nes	Li' gure (1)	Lyd' i-a
Laz' a-rus	Lik' hi (3)	Ly-sa' ni-as (4)
Le' ah (9)	Lo-am' mi (3)	Lys' i a (9)
Leb' a-nah (9)	Lod	*Lizh' e-a*
Leb' a-non	Lod' e-bar	Lys' i-as
Leb' a-oth		Lys' tra

MA	MA	MA
Ma' a-cah (9)	Ma-a' i (5)	Ma-a-si' ah (15)
Ma' a-chah (6)	Ma-al' eh A-crab' bim	Ma' ath
Ma-ach' a-thi (3)	Ma' a-nai (5)	Ma' az
Ma-ach' a-thites (8)	Ma' a-rath	Ma-a-zi' ah (15)
Ma-ad' ai (5)	Ma-a-sei' ah (9)	Mab' da-i (5)
Ma-a-di' ah (15)		Mac' a-lon

Mac' ca-bees
Mac-ca-bæ'us
Mach' be-nah
Mach' be-nai (5)
Ma'chi (3) (6)
Ma'chir
Ma'chir-ites (8)
Mach'mas
Mach-na-de'bai (5)
Mach-pe'lah (6)
Mach-he'loth
Ma' cron
Mad'a-i (5)
Ma-di'a-bun
Ma-di'ah (15)
Ma'di-an
Mad-man'nah
Ma'don
Ma-e'lus (13)
Mag'bish
Mag'da-la (9)
Mag'da-len
Mag-da-le'ne
Mag'di-el (13)
Ma'gog
Ma'gor Mis'sa-bib
Mag'pi-ash (4)
Ma'ha-lah (9)
Ma'ha-lath Le-an'noth
Ma'ha-lath Mas'chil (6)
Ma-ha'le-el (13)
Ma'ha-li (3)
Ma-ha-na'im (16)
Ma'ha-neh Dan
Ma'ha-nem
Ma-har'a-i (5)
Ma'nath
Ma'ha-vites (8)
Ma'haz
Ma-ha'zi-oth
Ma'her-shal'al-hash'baz
Mah'lah
Mah'li (3)
Mah'lites (8)
Mah'lon
Mai-an'e-as
Ma'kas
Ma'ked
Mak-e'loth
Mak-ke'dah (13)
Mak'tesh
Mal'a-chi (3) (6)
Mal'cham
Mal-chi'ah (15)
Mal'chi-el (13)
Mal'chi-el-ites (8)
Mal-chi'jah
Mal-chi'ram
Mal-chi-shu'ah (12)
Mal'chom
Mal'chus (6)
Mal'las
Mal'lo-thi (3)
Mal'lonh (6)
Ma-mai'as (5)
Mam'mon
Mam-ni-ta-nai'mus
Mam're
Ma-mu'cus
Man'a-en
Man'a-hath
Man'a-hem
Ma-na'heth-ites (8)
Man-as-se'as (12)
Ma-nas'seh (9)
Ma-nas'sites (8)
Ma'neh (9)
Man-ha-na'im (16)
Ma'ni (3)
Man'na
Ma-no'ah
Ma'och (6)
Ma'on
Ma'on-ites (8)
Ma'ra (9)
Ma'rah (9)
Mar'a-lah
Mar-a-nath'a
Mar-do-che'us (6)
Ma-re'shah
Mark
Mar'i-sa (9)
Mar'moth
Ma'roth
Mar're-kah (9)
Mar'se-na (9)
Mar'te-na
Mar'tha
Ma'ry
Mas'chil (6)
Mas'e-loth
Mash
Ma'shal
Mas'man
Mas'moth
Mas're-kah (9)
Ma'sa (9)
Mas'sah (9)
Mas-si'as (15)
Ma'tred
Ma'tri (3)
Mat'tan
Mat'tan-ah
Mat-tan-i'ah
Mat'ta-tha
Mat-ta-thi'as
Mat-te-na'i (5)
Mat'than
Mat'that
Mat-the'las
Mat'thew
Mat-thi'as (15)
Mat-ti-thi'ah (15)

Maz-i-ti' as (15)
Maz-za' roth
Me' ah
Me-a'ni (3)
Me-a' rah
Me-bu' nai (5)
Mech' e-rath (13)
Mech' e-rath-ite (8)
Me' dad
Med' a-lah (9)
Me' dan
Med' e-ba (9)
Medes
Me' di-a
Me' di-an
Me-e' da
Me-gid' do (7)
Me-gid' don (7)
Me-ha' li (3)
Me-het' a-bel
Me-hi' da
Me' hir
Me-hol' ath-ite (8)
Me-hu' ja-el (13)
Me-hu' man (5)
Me-hu' nim
Me-hu' nims
Me-jar' kon
Mek' o-nah (9)
Mel-a-ti' ah (15)
Mel' chi (3) (6)
Mel-chi' ah (6) (9)
Mel-chi' as (15)
Mel' chi-el (13)
Mel-chis' e-dek
Mel-chi-shu' a (13)
Me-le' a
Me' lech (6)
Mel' li-cu
Mel' i-ta
Mel' zar
Mem' phis
Me-mu' can (13)
Men' a-hem
Me' nan
Me' ne
Me' nith
Men'o-thai (5)
Me-on' e-nem
Meph' a-ath
Me-phib' o-sheth
Me' rab
Mer-a-i' ah (15)
Me-rai' oth (5)
Me' ran
Mer' a-ri (3)
Mer' a-rites (8)
Mer-a-tha' im (16)
Me' red
Mer' e-moth
Me' res
Mer' i-bah (9)
Mer' i-bah Ka' desh
Me-rib' ba-al
Mer' i-moth (4)
Me-ro'dach (11)
Bal' a-dan
Me' rom
Me-ron' o-thite (8)
Me' roz
Me' ruth
Me' sech (6)
Me' sek
Me' sha
Me' shach (6)
Me' shech (6)
Me' shek
Mesh-el-e-mi' ah
Mesh-ez' a-bel
Mesh-ez' a-beel
Mesh-il-la' mith
Mesh-il' le-moth
Me-sho' bah (9)
Me-shul' lam
Me-shul' le-mith
Mes' o-bah (13)
Mes' o-ba-ite (8)
Mes-o-po-ta' mi-a
Mes-si' ah (15)
Mes-si' as (15)
Me-te' rus (13)
Me' theg Am' mah
Meth' re-dath
Me-thu' sa-el
Me-thu' se-lah (9)
Me-thu' se-la
Me-u' nim (13)
Mez' a-hab
Mi' a-min
Mib' har
Mib' sam
Mib' zar
Mi' cah (9)
Mi-cai' ah (5)
Mi' cha (9)
Mi' cha-el (15)
Mi' chah (9)
Mi-chai' ah
Mi' chel
Mich' mas (6)
Mik' mas
Mich' mash
Mich' me-thah (9)
Mich' ri (3)
Mich' tam
Mid' din
Mid'i-an
Mid' i-an-ites (8)
Mig' da-lel
Mig' dal Gad
Mig' dol
Mig' ron
Mij' a-min
Mik' loth
Mik-nei' ah (9)
Mil-a-la' i (5)
Mil' cah (9)
Mil' chah (9)
Mil' cha (9)

Mil′com
Mil′lo
Mi′na (9)
Mi-ni′a-min
Min′ni (3)
Min′nith
Miph′kad
Mir′i-am
Mir′ma (9)
Mis′gab
Mish′a-el (13) (15)
Mi′shal (3)
Mi′sham
Mi′she-al
Mish′ma (9)
Mish-man′na
Mish′ra-ites (8)
Mis′par
Mis′pe-reth
Mis′pha (9)
Mis′phah (9)
Mis′ra-im (16)
Mis′re-photh-ma′ im (16)

Mith′cah (9)
Mith′nite (8)
Mith′ri-dath
Mi′zar
Miz′pah (9)
Miz′peh (9)
Miz′ra-im (16)
Miz′zah (9)
Mna′son
Na′son
Mo′ab
Mo′ab-ites (8)
Mo-a-di′ah (15)
Mock′mur
Mock′ram
Mo′din
Mo′eth
Mol′a-dah (9)
Mo′lech (6)
Mo′lek
Mo′li (3)
Mo′lid
Mo′loch (6)
Mo′lok

Mom′dis
Mo-o-si′as (13)
Mo′rash-ite (8)
Mo′ras-thite
Mor′de-cai (5) (13)
Mo′reh (9)
Mor′esh-eth Gath
Mo-ri′ah (15)
Mo-se′ra (9)
Mo-se′rah (9)
Mo-so′roth
Mo′ses
Mo′zes
Mo-sol′lam
Mo-sul′la-mon
Mo′za (9)
Mo′zah
Mup′pim
Mu′shi (3)
Mu′shites (8)
Muth-lab′ben
Myn′dus
My′ra (9)
Myt-e-le′ne

NA NA NA

NA′AM
Na′a-mah (9)
Na′a-man (15)
Na′a-ma-thites (8)
Na′a-mites (8)
Na′a-rah (9)
Na′-a-rai (5)
Na′a-ran
Na′a-rath
Na-ash′on
Na′a-thus
Na′bal

Nab-a′ri-as
Na-ba-the′ans
Na′bath-ites (8)
Na′both
Na′chon (6)
Na′chor (6)
Na′dab
Na-dab′a-tha
Nag′ge (7)
Na-ha′li-el (13)
Na-hal′lal
Na′ha-lol

Na′ham
Na-ham′a-ni (3)
Na-har′a-i (5)
Na′hash
Na′hath
Nah-bi′(3)
Na′ha-bi (3)
Na′hor
Nah′shon
Na′hum
Na′i-dus (5)
Na′im

Na'in
Nai'oth (5)
Na-ne'a (9)
Na'o-mi (3)
Na'pish
Naph'i-si (3)
Naph'tha-li (3)
Naph'thar
Naph'tu-him (11)
Nas'bas
Na'shon
Na'sith
Na'sor
Na'than
Na-than'a-el (13)
Nath-a-ni'as (15)
Na'than Me'lech (6)
Na've
Na'um
Naz-a-rene'
Naz-a-renes' (8)
Naz'a-reth
Naz'a-rite (8)
Ne'ah
Ne-a-ri'ah (15)
Neb'a-i (5)
Ne-bai'oth (5)
Ne-ba'joth
Ne-bal'lat
Ne'bat
Ne'bo
Neb-u-chad-nez'zar
Neb-u-chod-on'o-sor
Neb-u-chad-rez'zar
Neb-u-chas'ban
Neb-u-zar'a-dan
Ne'cho (6)
Ne-co'dan
Ned-a-bi'ah (15)
Ne-e-mi'as
Neg'i-noth (7)
Ne-hel'a-mite
Ne-he-mi'ah (9) (15)
Ne-he-mi'as
Ne'hum
Ne-hush'ta (9)
Ne-hush'tah
Ne-hush'tan
Ne'i-el (13)
Ne'keb
Ne-ko'da
Nem-u'el (13) (17)
Nem-u'el-ites (8)
Ne'pheg
Ne'phi (3)
Ne'phis
Ne'phish
Ne-phish'e-sim
Neph'tha-li (3)
Nep'tho-ah
Neph'tu-im
Ne-phu'sim (13)
Ner
Ne're-us
Ner'gal
Ner'gal Sha-re'zer
Ne'ri (3)
Ne-ri'ah (15)
Ne-than'e-el (13)
Neth-a-ni'ah
Neth'i-nims
Ne-to'phah (9)
Ne-toph'a-thi (3)
Ne-toph'a-thites
Ne-zi'ah (15)
Ne'zib
Nib'bas
Nib'shan
Nic-o-de'mus
Nic-o-la'i-tanes
Nic'o-las
Nim'rah
Nim'rim
Nim'rod
Nim'shi (3)
Nin'e-ve
Nin'e-veh (9)
Nin'e-vites (8)
Ni'san
Nis'roch (6)
Nis'rok
No-a-di'ah (15)
No'ah, or No'e
Nob
No'bah (9)
Nod
No'dab
No'e-ba (9)
No'ga, or No'gah
No'hah (9)
Nom
Nom'a-des
Non
Noph
Noff
No'phah (9)
No-me'ni-us
Nun, the father of Joshua
Nym'phas

OM	OP	OZ
OB-A-DI'AH (15)	O'mar	O'reb
O'bal	O-me'ga (9)	O'ren, or O'ran
O'bed	O'mer	O-ri'on
O'bed E'dom	Om'ri (3)	Or'nan
O'beth	On	Or'phah (9)
O'bil	O'nam	*Or'fa*
O'both	O'nan	Or-tho-si'as (15)
O'chi-el (13)	O-nes'i-mus	O-sai'as (5)
Oc-i-de'lus (7)	On-e-siph'o-rus	O-se'as
Os-i-de'lus	O-ni'a-res	O'see
Oc'i-na (7)	O-ni'as (15)	O'she-a
Os'i-na	O'no	Os'pray
Oc'ran	O'nus	Os'si-frage
O'ded	O-ny'as	Oth'ni (3)
O-dol'lam	On'y-cha	Oth'ni-el (4) (13)
Od-on-ar'kes	*On'e-ka*	Oth-o-ni'as (15)
Og	O'nyx	O'zem
O'had	O'phel	O-zi'as (15)
O'hel	O'pher	O'zi-el (4) (13)
Ol'a-mus	O'phir	Oz'ni (3)
O-lym'phas	Oph'ni (3)	Oz'nites (8)
Om-a-e'rus (13)	Oph'rah	O-zo'ra (9)

PA	PA	PA
PA'A-RAI (5)	Pal'lu-ites (8)	Par'me-nas
Pa'dan	Pal'ti (3)	Par'nath
Pa'dan A'ram	Pal'ti-el (13)	Par'nach (6)
Pa'don	Pal'tite (8)	Pa'rosh
Pa'gi-el (7) (13)	Pan'nag	Par-shan'da-tha
Pa'hath Mo'ab	Par'a-dise	Par'u-ah
Pa'i (3) (5)	Pa'rah	Par-va'im (5) (16)
Pa'lal	Pa'ran	Pa'sach (6)
Pal'es-tine	Par'bar	Pas-dam'min
Pal'lu	Par-mash'ta	Pa-se'ah (9)

Pash' ur
Pas' o-ver
Pat' a-ra
Pa-te' o-li
Pa-the' us (13)
Path' ros
Path-ru' sim
Pat' ro-bas
Pa' u
Paul
Ped' a-hel (13)
Ped' ah-zur
Ped-ai' ah (5)
Pe' kah (9)
Pek-a-hi' ah
Pe' kod
Pel-a-i' ah (5)
Pel-a-li' ah
Pel-a-ti' ah (15)
Pe' leg
Pe' let
Pe' leth
Pe' leth-ites (8)
Pe-li' as (15)
Pel' o-nite (8)
Pe-ni' el (13)
Pe-nin' nah
Pen' ni-nah
Pen-tap' o-lis
Pen' ta-teuch (6)
Pen' ta-teuk
Pen' te-cost
Pen' te-coast
Pe-nu' el (13)
Pe' or
Per' a-zim
Pe' resh
Pe' rez
Pe' rez Uz' za
Per' ga (9)
Per' ga-mos
Pe-ri' da (9)
Per' iz-zites (8)
Per' me-nas
Per-u' da (9) (13)
Peth-a-hi' ah (15)
Pe' thor
Pe-thu' el (13)
Pe-ul' thai (5)
Phac' a-reth
Phai' sur (5)
Phal-dai' us (5)
Pha-le' as (11)
Pha' leg
Phal' lu
Phal' ti (3)
Phal' ti-el (13)
Pha-nu' el (13)
Phar' a-cim (7)
Pha' ra-oh
Fa' ro
Phar-a-tho' ni (3)
Pha' rez
Pha' rez-ites (8)
Phar' i-sees
Pha' rosh
Phar' phar
Phar' zites (8)
Pha' se-ah (13)
Pha-se' lis (13)
Phas' i-ron
Phe' be
Phe-ni' ce (13)
Phib' e-seth
Phi' col
Phi-lar' ches
Phi-le' mon (11)
Phi-le' tus (11)
Phi-lis' ti-a
Phi-lis' tim
Phi-lis' tines (8)
Fi-lis' tins
Phi-lol' o-gus
Phil-o-me' tor
Phin' e-es
Phin' e-has
Phi' son (1)
Phle' gon
Pho' ros
Phul, *rhymes dull*
Phur
Phu' rah
Phut, *rhymes nut*
Phu' vah
Phy-gel' lus
Phy-lac' te-ries
Pi-ha-hi' roth
Pi' late
Pil' dash
Pil' e-tha
Pil' tai (5)
Pi' non
Pi' ra
Pi' ram
Pir' a-thon
Pir' a-thon-ite (8)
Pis' gah
Pi' son (1)
Pis' pah
Pi' thon (1)
Poch' e-reth (6)
Pon' ti-us Pi' late
Por' a-tha (9)
Pot' i-phar
Po-tiph' e-ra
Proch' o-rus
Pu' a, or Pu' ah
Pu' dens
Pu' hites (8)
Pul, *rhymes dull*
Pu' nites (8)
Pu' non
Pur, or Pu' rim
Put, *rhymes nut*
Pu' ti-el (13)
Py' garg

RA	RE	RE
RA'A-MAH (9)	Ra'ma, or Ra'mah	Re-el-i'as (15)
Ra-a-mi'ah (15)	Ra'math	Ree-sai'as (5)
Ra-am'ses	Ra-math-a'im (16)	Re'gem, *the g hard*
Rab'bah	Ram'a-them	Re-gem'me-lech
Rab'bath	Ra'math-ite (8)	Re'gom
Rab'bat	Ra'math Le'hi	Re-ha-bi'ah (15)
Rab'bi (3)	Ra'math Mis'peh	Re'hob
Rab'bith	Ra-me'ses	Re-ho-bo'am
Rab-bo'ni (3)	Ra-mi'ah (15)	Re-ho'both
Rab'mag	Ra'moth	Re'hu
Rab'sa-ces	Ra'moth Gil'e-ad	Re'hum
Rab'sa-ris	Ra'pha	Re'i (3)
Rab'sha-keh (9)	*Ra'pha-el (13) (15)	Re'kem
Ra'ca, or Ra'cha	*Ra'phel*	Rem-a-li'ah (15)
Ra'cab (6)	Ra'phah (9)	Re'meth
Ra'cal	Raph'a-im (16)	Rem'mon
Ra'chab (6)	Ra'phon	Rem'mon Meth'o-ar
Ra'chel (6)	Ra'phu	Rem'phan
Rad'da-i (5)	Ras'sis	Rem'phis
Ra'gau	Rath'u-mus (12)	Re'pha-el (13) (15)
Ra'ges	Ra'zis	Re'phah
Rag'u-a	Re-a-i'ah (5)	Reph-a-i'ah (15)
Ra-gu'el (13)	Re'ba (9)	Reph'a-im (16)
Ra'hab	Re-bec'ca (9)	Reph'a-ims
Ra'ham	Re'chab (6)	Reph'i-dim
Ra'kem	Re'chab-ites (8)	Re'sen
Rak'kath	Re'chah (9)	Re'sheph
Rak'kon	*Re'ka*	Re'u
Ram	Re-el-ai'ah (5)	

* *Raphael.*—This word has uniformly the accent on the first syllable throughout Milton, though Græcised by Ῥαφαήλ; but the quantity is not so invariably settled by him; for in his Paradise Lost he makes it four times of three syllables, and twice of two. What is observed under *Israel* is applicable to this word. Colloquially we may pronounce it in two, as if written *Raphel;* but in deliberate and solemn speaking or reading, we ought to make the two last vowels to be heard separately and distinctly. The same may be observed of *Michael,* which Milton, in his Paradise Lost, uses six times as a word of three syllables, and eighteen times as a word of two only.

Reu'ben
Re-u'el (13)
Reu'mah
Re'zeph
Re-zi'a (15)
Re'zin
Re'zon
Rhe'gi-um
Re'je-um
Rhe'sa
Re'sa
Rho'da

Rhod'o-cus
Ri'bai (5)
Rib'lah
Rim'mon
Rim'mon Pa'rez
Rin'nah (9)
Ri'phath
Ry'fath
Ris'sah (9)
Rith'mah
Ris'pah
Ro-ge'lim (7) (13)

Roh'gah (9)
Ro'ga
Ro'i-mus
Ro-mam-ti-e'zer
Rosh
Ru'by
Ru'fus
Ru'ha-mah
Ru'mah
Rus'ti-cus
Ruth
Rooth

SA SA SA

SA-BAC-THA'NI*
†Sab'a-oth
Sa'bat
Sab'a-tus
Sab'ban
Sab'bath
Sab-ba-the'us
Sab-be'us
Sab-de'us
Sab'di (3)
Sa-be'ans
Sa'bi (3)

Sab'tah (9)
Sab'te-cha (6)
Sa'car
Sad-a-mi'as (15)
Sa'das
Sad-de'us
Sad'duc
Sad'du-cees
Sa'doc
Sa-ha-du'tha Je'gar
Sa'la
Sa'lah (9)

Sal-a-sad'a-i (5)
Sa-la'thi-el (13)
Sal'cah (9)
Sal'chah
Sa'lem
Sa'lim
Sal'la-i (5)
Sal'lu
Sal'lum
Sal-lu'mus (13)
Sal'ma, or Sal'mah
Sal'mon

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* *Sabacthani.*—Some, says the editor of Labbe, place the accent on the antepenultimate syllable of this word, and others on the penultimate: this last pronunciation, he says, is most agreeable to the Hebrew word, the penultimate of which is not only long, but accented: and as this word is Hebrew, it is certainly the preferable pronunciation.

† *Sabaoth.*—This word should not be confounded in its pronunciation with *Sabbath*, a word of so different a signification. *Sabaoth* ought to be heard in three syllables, by keeping the *a* and *o* separate and distinct. This, it must be confessed, is not very easy to do, but is absolutely necessary to prevent a very gross confusion of ideas, and a perversion of the sense.

Sal-mo′ne (13)
Sa′ lom
Sa-lo′ me (13)
Sa′ lu
Sa′ lum
Sam′ a-el (13)
Sa-mai′ as (5)
Sa-ma′ ri-a, or
Sam-a-ri′ a
Sa-mar′ i-tans
Sam′ a-tus
Sa-mei′ us (9)
Sam′ gar Ne′ bo
Sa′ mi (3)
Sa′ mis
Sam′ lah (9)
Sam′ mus
Samp′ sa-mes
Sam′ son
Sam′ u-el (13) (17)

San-a-bas′ sa-rus
San′ a-sib
San-bal′ lat
San′ he-drim
San-san′ nah
Saph
Sa′ phat
Saph-a-ti′ as (15)
Saph′ ir
Sa′ pheth
Sap-phi′ ra (9)
Sap′ phire
Sar-a-bi′ as (15)
Sa′ ra, or Sa′ rai (5)
Sar-a-i′ ah (5)
Sa-rai′ as (5) (13)
Sa-ram′ a-el
Sar′ a-mel
Sa′ raph
Sar-ched′ o-nus (6)

Sar′ de-us
Sar′ dis
Sar′ dites (8)
Sar′ di-us
Sar′ dine
Sar′ do-nyx
Sa′ re-a
Sa-rep′ ta
Sar′ gon
Sa′ rid
Sa′ ron
Sa-ro′ thi (3)
Sar-se′ chim (6)
Sa′ ruch (6)
*Sa′ tan
Sath-ra-baz′ nes
Sath-ra-bou-za′ nes
Sav′ a-ran
Sa′ vi-as (15)
Saul

* *Satan.*—There is some dispute among the learned about the quantity of the second syllable of this word when Latin or Greek, as may be seen in Labbe, but none about the first. This is acknowledged to be short; and this has induced those critics who have great knowledge of Latin, and very little of their own language, to pronounce the first syllable short in English, as if written *Sattan*. If these gentlemen have not perused the Principles of Pronunciation, prefixed to the Critical Pronouncing Dictionary, I would take the liberty of referring them to what is there said, for full satisfaction, for whatever relates to deriving English quantity from the Latin. But for those who have not an opportunity of inspecting that work, it may, perhaps, be sufficient to observe, that no analogy is more universal than that which, in a Latin word of two syllables, with but one consonant in the middle, and the accent on the first syllable, leads us to pronounce that syllable long. This is, likewise, the genuine pronunciation of English words of the same form; and where it has been counteracted we find a miserable attempt to follow the Latin quantity in the English word, which we entirely neglect in the Latin itself, (see Introduction, page xiii.) *Cato* and *Plato* are instances where we make the vowel *a* long in English, where it is short in Latin; and *caligo* and *cogito*, where we make the *a* and *o* in the first syllable short in English, when it is long in Latin. Thus if a word of two syllables, with one consonant in the middle and the accent on the first, which, according to our own vernacular analogy, we should pronounce as we do *Cato* and *Plato*, with the first vowel long: if this word, I say, happens to be derived from a word of three syllables in Latin, with the first short; this is looked upon as a good

Sce′va
Se′va
Sche′chem (6)
Ske′kem
Scribes
Scyth′i-ans
Syth′i-ans
Scy-thop′o-lis
Scyth-o-pol′i-tans
Se′ba
Se′bat
Sec′a-cah
Sech-e-ni′as (15)
Se′chu
Sed-e-ci′as (15)
Sed-e-si′as (7)
Se′gub
Se′ir
Se′i-rath
Se′la
Se′la Ham-mah-le′ koth
Se′lah (9)
Se′led
Sel-e-mi′as (15)
Sem
Sem-a-chi′ah (15)
Sem-a-i′ah (15)
Sem-a-i′as (5)
Sem′e-i (3)
Se-mel′le-us
Se′mis
Sen′a-ah
Se′neh (9)
Se′nir
Sen-a-che′rib (13)
Sen′u-ah
Se-o′rim
Se′phar
Seph′a-rad
Seph-ar-va′im (16)
Se′phar-vites
Se-phe′la
Se′rah
Se-ra-i′ah (5)
Ser′a-phim
Se′red
Se′ron
Se′rug
Se′sis
Ses′thel
Seth
Se′thar
Se′ther
Sha-al-ab′bin
Sha-al′bim
Sha-al′bo-nite (8)
Sha′aph
Sha-a-ra′im (16)
Shar′a-im
Sha-ash′gas
Shab-beth′a-i (5)
Shach′i-a
Shad′da-i (5)
Sha′drach
Sha′ge (7)
Sha-haz′i-math (13)
Shal′le-cheth
Sha′lem

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a good reason for shortening the first syllable of the English word, as in *magic, placid, tepid,* &c., though we violate this rule in the pronunciation of the Latin words *caligo, cogito,* &c., which, according to this analogy, ought to be *cale-i-go, coge-i-to,* &c., with the first syllable long.

This pedantry, which ought to have a harsher title, has considerably hurt the sound of our language, by introducing into it too many short vowels, and consequently rendering it less flowing and sonorous. The tendency of the penultimate accent to open and lengthen the first vowel in dissyllables, with but one consonant in the middle, in some measure counteracts the shortening tendency of two consonants, and the almost invariable shortening tendency of the antepenultimate accent; but this analogy, which seems to be the genuine operation of nature, is violated by these ignorant critics from the pitiful ambition of appearing to understand Latin. As the first syllable, therefore, of the word in question has its first vowel pronounced short for such miserable reasons as have been shown, and this short pronunciation does not seem to be general, as may be seen under the word in the Critical Pronouncing Dictionary, we ought certainly to incline to that pronunciation which is so agreeable to the analogy of our own language, and which is, at the same time, so much more pleasing to the ear.—(See Principles prefixed to the Critical Pronouncing Dictionary, No 543, 544, &c., and the words *Drama* and *Satire.*)

Sha'lim
Shal'i-sha
Shal'lum
Shal'ma-i (5)
Shal'man
Shal ma-ne'ser
Sha'ma
Sham-a-ri'ah (15)
Sha'med
Sha'mer
Sham'gar
Sham'huth
Sha'mir
Sham'ma (9)
Sham'mah (9)
Sham'ma-i (5)
Sham'moth
Sham-mu'a (9)
Sham-mu'ah (9)
Sham-she-ra'i (5)
Sha'pham
Sha'phan
Sha'phat
Sha'pher
Shar'a-i (5)
Shar'ma-im (16)
Sha'rar
Sha-re'zer
Sha'ron
Sha'ron-ite (8)
Sha-ru'hen
Shash'a-i (5)
Sha'shak
Sha'veh (9)
Sha'veth
Sha'ul
Sha'ul-ites (8)
Sha-u'sha
She'al
She-al'ti-el (13)
She-a-ri'ah (15)
She-ar-ja'shub
She'ba, or She'bah
She'bam
Sheb-a-ni'ah (15)
Sheb'a-rim
She'bat
She'ber
Sheb'na
Sheb'u-el (13)
Shec-a-ni'ah
She'chem (6)
She'chem-ites
Shech'i-nah
Shek'e-nah
Shed'e-ur
She-ha-ri'ah (15)
She'kel
She'lah
She'lan-ites (8)
Shel-e-mi'ah (15)
She'leph
She'lesh
Shel'o-mi (3)
Shel'o-mith
Shel'o-moth
She-lu'mi-el (13)
Shem
She'ma
Shem'a-ah (9)
Shem-a-i'ah (5)
Shem-a-ri'ah (15)
Shem'e-ber
She'mer
She-mi'da (13)
Shem'i-nith
She-mir'a-moth
She-mu'el (13) (17)
Shen
She-na'zar
She'nir
She'pham
Sheph-a-ti'ah (15)
She'phi (3)
She'pho
She-phu'phan (11)
She'rah
Sher-e-bi'ah (15)
She'resh
She-re'zer
She shack
She'shai (5)
She'shan
Shesh'baz'zar
Sheth
She'thar
She'thar Boz'na-i
She'va
Shib'bo-leth
Shib'mah (9)
Shi'chron
Shig-gai'on (5)
Shi'on
Shi'hor
Shi'hor Lib'nath
Shi-i'im (3) (4)
She-i'im
Shil'hi (3)
Shil'him
Shil'lem
Shil'lem-ites (8)
Shi'loh, or Shi'lo (9)
Shi-lo'ah (9)
Shi-lo'ni (3)
Shi-lo'nites (8)
Shil'shah (9)
Shim'e-a
Shim'e-ah
Shim'e-am
Shim'e-ath
Shim'e-ath-ites
Shim'e-i (3)
Shim'e-on
Shim'hi (3)
Shi'mi (3)
Shim'ites (8)
Shim'ma (9)
Shi'mon
Shim'rath

Shim′ri (3)
Shim′rith
Shim′ron
Shim′ron-ites (8)
Shim′ron Me′ron
Shim′shai (5)
Shi′nab
Shi′nar
Shi′phi (3)
Shiph′mite
Shiph′ra (9)
Shiph′rath
Ship′tan
Shi′sha (9)
Shi′shak
Shit′ra-i (5)
Shit′tah (9)
Shit′tim Wood
Shi′za (9)
Sho′a (9)
Sho′ah (9)
Sho′ab
Sho bach (6)
Sho′ba-i (5)
Sho′bal
Sho′bek
Sho′bi (3)
Sho′cho (6)
Sho′choh (9)
Sho′ham
Sho′mer
Sho′phach (6)
Sho′phan
Sho-shan′nim
Sho-shan′nim E′duth
Shu′a (9)
Shu′ah (9)
Shu′al
Shu′ba-el (13)
Shu′ham
Shu′ham-ites (8)
Shu′hites
Shu′lam-ite
Shu′math-ites (8)
Shu′nam-ite
Shu′nem
Shu′ni (3)
Shu′nites (8)
Shu′pham
Shu′pham-ite
Shup′pim
Shur
Shu′shan
Shu′shan E′duth
Shu′the-lah (9)
Shu′thal-ites (8)
Si′a (1)
Si′a-ka (1) (9)
Si′ba
Sib′ba-chai (5)
Sib′bo-leth
Sib′mah (9)
Sib′ra-im (16)
Si′chem (1) (6)
Sid′dim
Si′de
Si′don
Si-gi′o-noth (7)
Si′ha (9)
Si′hon
Si′hor
Si′las
Sil′la (9)
*Sil′o-a
Sil′o-as
Sil′o-ah, or
Sil′o-am
Sil′o-e (9)
Si-mal-cu′e
Sim′e-on
Sim′e-on-ites (8)
Si′mon
Sim′ri (3)

---

* *Siloa.*—This word, according to the present general rule of pronouncing these words, ought to have the accent on the second syllable, as it is Græcised by Σιλωὰ; but Milton, who understood its derivation as well as the present race of critics, has given it the antepenultimate accent, as more agreeable to the general analogy of accenting English words of the same form:

> ——————Or if Sion hill
> Delight thee more, or *Siloa's* brook, that flow'd
> Fast by the oracle of God————.

If criticism ought not to overturn settled usages, surely when that usage is sanctioned by such a poet as Milton, it ought not to be looked upon as a licence, but an authority. With respect to the quantity of the first syllable, analogy requires that, if the accent be on it, it should be short.—(See Rules prefixed to the Greek and Latin Proper Names, rule (19).

Sin
*Si′nai (5)
Si′nim
Sin′ites (8)
Si′on
Siph′moth
Sip′pai (5)
Si′rach (1) (6)
Si′rah (9)
Sir′i-on
Sis-am′a-i (5)
Sis′e-ra (9)
Si-sin′nes
Sit′nah
Si′van
So
So′choh (6) (9)
So′ko
So′coh (9)
So′ko
So′di (3)

Sod′om
Sod′om-ites
Sod′o-ma
Sol′o-mon
Sop′a-ter
Soph′e-reth
So′rek
So-sip′a-ter
Sos′the-nes (13)
Sos′tra tus (13)
So′ta-i (5)
Sta′chys (6)
Sta′ kees
Stac′te
Steph′a-nas
Steph′a-na
Ste′phen
Su′ah (9)
Su′ba
Su′ba-i (5)
Suc′coth

Suc′coth Be′noth
Su-ca′ath-ites (8)
Sud
Su′di-as
Suk′ki-ims (4)
Sur
Su′sa
Su′san-chites (6)
Su-san′nah (9)
Su′si (3)
Syc′a-mine
Sy-ce′ne
Sy′char (1) (6)
Sy-e′lus (12)
Sy-e′ne
Syn′a-gogue
Syn′ a-gog
Syn′ti-che (4) (6)
Syr′i-a Ma′a-cah
Syr′i-on
Sy-ro-phe-nic′i-a

---

* *Sinai.*—If we pronounce this word after the Hebrew, it is three syllables; if after the Greek, Σινᾶ, two only; though it must be confessed that the liberty allowed to poets of increasing the end of a line with one, and sometimes two syllables, renders their authority, in this case, a little equivocal. Labbe adopts the former pronunciation, but general usage seems to prefer the latter: and if we almost universally follow the Greek in other cases, why not in this? Milton adopts the Greek:

> Sing, heav'nly muse! that on the secret top
> Of Oreb or of *Sinai* didst inspire
> That shepherd———
>
> God, from the mount of *Sinai*, whose gray top
> Shall tremble, he, descending, will himself,
> In thunder, lightning, and loud trumpets' sound,
> Ordain them laws.
>
> *Par. Lost*, b. xii. v. 227.

We ought not, indeed, to lay too much stress on the *quantity* of Milton, which is often so different in the same word; but these are the only two passages in his Paradise Lost where this word is used; and as he has made the same letters a diphthong in *Asmadai*, it is highly probable he judged that *Sinai* ought to be pronounced in two syllables.—(See Rules prefixed to this Vocabulary, No. 5.)

TA	TE	TI
TA'A-NACH (5)	Tar'pel-ites (8)	Tet'rarch (6)
Ta'a-nach Shi'lo	Tar'shis	Thad-de'us (12)
Tab'ba-oth	Tar'shish	Tha'hash
Tab'bath	Tar-shi'si (3)	Tha'mah (9)
Ta'be-al	Tar'sus	Tham'na-tha
Ta'be-el (13)	Tar'tak	Tha'ra (9)
Ta-bel'li-us	Tar'tan	Thar'ra (9)
Tab'e-ra (9)	Tat'na-i (5)	Thar'shish
Tab'i-tha	Te'bah (9)	Thas'si (3)
Ta'bor	Teb-a-li'ah (15)	The'bez
Tab'ri-mon	Te'beth	The-co'e
Tach'mo-nite	Te-haph'ne-hes	The-las'ser
Tad'mor	Te-hin'nah	The-ler'sas
Ta'han	Te'kel	The-oc'a-nus
Ta'han-ites (8)	Te-ko'a, or	The-od'o-tus
Ta-haph'a-nes	Te-ko'ah	The-oph'i-lus
Ta-hap'e-nes	Te-ko'ites (8)	The'ras
Ta'hath	Tel'a-bib	Ther'me-leth
Tah'pe-nes (9)	Te'lah (9)	Thes-sa-lo-ni'ca
Tah're-a (9)	Tel'a-im (16)	Theu'das
Tah'tim Hod'shi	Te-las'sar	Thim'na-thath
Tal'i-tha Cu'mi	Te'lem	This'be
Tal'mai (5)	Tel-ha-re'sha	Thom'as
Tal'mon	Tel-har'sa (9)	*Tom'as*
Tal'sas	Tel'me-la (9)	Thom'o-i (3)
Ta'mah	Tel'me-lah (9)	Thra-se'as
Ta'mar	Te'ma (9)	Thum'mim
Tam'muz	Te'man	Thy-a-ti'ra (9)
Ta'nach (6)	Tem'a-ni (3)	Tib'bath
Tan'hu-meth	Te'man-ites (8)	Ti-be'ri-as
Ta'nis	Tem'e-ni (3)	Tib'ni (3)
Ta'phath	Te'pho	Ti'dal
Taph'e-nes	Te'rah (9)	Tig'lath Pi-le'ser
Taph'nes	Ter'a-phim	Tik'vah (9)
Ta'phon	Te'resh	Tik'vath
Tap'pu-ah (13)	Ter'ti-us	Ti'lon
Ta'rah (9)	*Ter'she-us*	Ti-me'lus (13)
Tar'a-lah (9) (13)	Ter-tul'lus	Tim'na (9)
Ta're-a (9)	Te'ta	Tim'nath (9)

Tim′na-thah
Tim′nath He′res
Tim′nath Se′rah
Tim′nite (8)
Ti-mo′the-us
Tim′o-thy, (Eng.)
Tip′sah (9)
Ti′ras
Ti′rath-ites (8)
Tir′ha-kah (9)
Tir′ha-nah
Tir′i-a (9)
Tir′sha-tha
Tir′zah (9)
Tish′bite
Ti′van
Ti′za
Ti′zite (8)

To′ah
To′a-nah
Tob
To-bi′ah (15)
To-bi′as (15)
To′bie, (Eng.)
To′bi-el (4) (13)
To-bi′jah (15)
To′bit
To′chen (6)
To-gar′mah
To′hu
To′i (3)
To′la (9)
To′lad
To′la-ites (8)
Tol′ba-nes
Tol′mai (5)

To′phel
To′phet
To′u
Trach-o-ni′tis (12)
Trip′o-lis
Tro′as
Tro-gyl′li-um
Troph′i-mus
Try-phe′na (12)
Try-pho′sa (12)
Tu′bal
Tu′bal Ca′in
Tu-bi′e-ni (3)
Ty-be′ri-as
Tych′i-cus
Tyre, *one syllable*
Ty-ran′nus
Ty′rus

UN

Va-jez′a-tha (9)
Va-ni′ah (9)
Vash′ni (3)
Vash′ti (3)
U′cal
U′el
U′la-i (5)
U′lam
Ul′la (9)
Um′mah (9)
Un′ni (3)

UT

Voph′si (3)
U′phaz
U-phar′sin
Ur′ba-ne
U′ri (3)
U-ri′ah (9)
U-ri′as (15)
U′ri-el (4) (13)
U ri′jah (9) (15)
U′rim
U′ta (9)

UZ

U′tha-i (5)
U′thi (3)
U′za-i (5)
U′zal
Uz′za (9)
Uz′zah (9)
Uz′zen She′rah
Uz′zi (3)
Uz-zi′ah (15)
Uz-zi′el (13) (15)
Uz-zi′el-ites (8)

XA

Xa′gus
Xan′thi-cus

XE

Xe′ne-as
Xer-o-pha′gi-a

XY

Xe-rol′y-be
Xys′tus

ZA ZE ZE

Za-a-na'im (16)
Za'a-man
Za-a-nan'nim
Za'a-van
Za'bad
Zab-a-dæ'ans
Zab-a-dai'as (5)
Zab'bai (5)
Zab'ud
Zab-de'us (12)
Zab'di (3)
Zab'di-el (11)
Za-bi'na (9)
Za'bud
*Zab'u'lon
Zac'ca-i (5)
Zac'cur
Zach-a-ri'ah (15)
Za'cher (6)
Za'ker
Zac-che'us (12)
Zak-ke'us
Za'dok
Za'ham
Za'ir
Za'laph
Zal'mon
Zal-mo'nah (9)
Zal-mun'nah
Zam'bis
Zamn'bri (6)

Za'moth
Zam-zum'mims
Za-no'ah (9)
Zaph-nath-pa-a-ne'ah
Za'phon
Za'ra
Zar'a-ces
Za'rah
Zar-a-i'as (15)
Za're-ah
Za're-ath-ites (8)
Za'red
Zar'e-phath
Zar'e-tan
Za'reth Sha'har
Zar'hites (8)
Zar'ta-nah
Zar'than
Zath'o-e
Za-thu'i (3) (11)
Zath'thu
Zat'tu
Za'van
Za'za
Zeb-a-di'ah (15)
Ze'bah (9)
Ze-ba'im (13) (16)
Zeb'e-dee
Ze-bi'na
Ze-bo'im (13)

Ze-bu'da (13)
Ze'bul
Zeb'u-lon
Zeb'u-lon-ites (8)
Zech-a-ri'ah (15)
Ze'dad
Zed-e-ki'ah (15)
Zeeb
Ze'lah (9)
Ze'lek
Ze-lo'phe-ad
Ze-lo'tes (13)
Zel'zah
Zem-a-ra'im (16)
Zem'a-rite (8)
Ze-mi'ra
Ze'nan
Ze'nas
Ze-or'im (13)
Zeph-a-ni'ah (15)
Ze'phath
Zeph'a-thah
Ze'phi, or Ze'pho
Ze'phon
Zeph'on-ites (8)
Zer
Ze'rah (9)
Zer-a-hi'ah (15)
Zer-a-i'a (5)
Ze'rau
Ze'red

* *Zabulon.*—"Notwithstanding," says the editor of Labbe, "this word in "Greek, Ζαβουλών, has the penultimate long, yet in our churches we always "hear it pronounced with the acute on the antepenultimate. Those who thus "pronounce it plead that in Hebrew the penultimate vowel is short; but in the "word *Zorobabel*, Ζοροβάβελ, they follow a different rule; for, though the "penultimate in Hebrew is long, they pronounce it with the antepenultimate "accent."

Zer′e-da
Zer′e-dah
Ze-red′a-thah
Zer′e-rath
Ze′resh
Ze′reth
Ze′ri (3)
Ze′ror
Ze-ru′ah (13)
Ze-rub′ba-bel
Zer-ù-i′ah (15)
Zer-vi′ah (15)
Ze′tham
Ze′than
Ze′thar
Zi′a (9)
Zi′ba (9)
Zib′e-on
Zib′i-on
Zich′ri (3)
Zik′ri
Zid′dim
Zid-ki′jah (15)
Zi′don, or Si′don
Zi-do′ni-ans

Zif
Zi′ha (1) (9)
Zik′lag
Zil′lah (9)
Zil′pah (9)
Zil′thai (5)
Zim′mah
Zim′ram, or
Zim′ran
Zim′ri (3)
Zin
Zi′na (1) (9)
Zi′on, or Si′on (1)
Zi′or (1)
Ziph
Zi′phah (1)
Ziph′i-on (2)
Ziph′ites (8)
Zi′phron (1)
Zip′por
Zip-po′rah (13) (16)
Zith′ri (3)
Ziz
Zi′za (1) (9)
Zi′zah (1) (9)

Zi′na (1) (9)
Zo′an
Zo′ar
Zo′ba, or
Zo′bah
Zo-be′bah (9) (13)
Zo′har
Zo′he-leth
Zon′a-ras
Zo′peth
Zo′phah
Zo′phai (5)
Zo′phar
Zo′phim
Zo′rah
Zo′rath-ites (8)
Zo′re-ah (9)
Zo′rites (9)
*Zo-rob′ab-el
Zu′ar
Zuph
Zur
Zu′ri-el (13)
Zu-ri-shad′da-i (5)
Zu′zims

* *Zerobabel.*—See *Zabulon.*

TERMINATIONAL VOCABULARY

OF

SCRIPTURE PROPER NAMES.

E B A*

Accent the Antepenultimatte.

BATHSHEBA, Elisheba, Beersheba.

ADA IDA

Accent the Penultimate.

Shemida.

Accent the Antepenultimate.

Eliada, Jehoida, Bethsäida, Adida.

EA EGA ECHA UPHA

Accent the Penultimate.

Laodicea, Chaldea, Judea, Arimathea, Idumea, Cæsarea, Berea, Iturea, Osea, Hosea, Omega, Hasupha.

Accent the Antepenultimate.

Cenchrea, Sabtecha.

ASHA ISHA USHA

Accent the Penultimate.

Elisha, Jerusha.

Accent the Antepenultimate.

Bäasha, Shalisha.

ATHA ITHA UTHA

Accent the Penultimate.

Jegar-Sahadutha, Dalmanutha.

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* For the pronunciation of the final a in this selection, see Rule the 9th.

Accent the Antepenultimate.

Gabatha, Gabbatha, Amadatha, Hammedatha, Parshandatha, Ephphatha, Tirshatha, Admatha, Caphenatha, Poratha, Achmetha, Tabitha, Golgôtha.

I A

(Pronounced in two syllables.)

Accent the Penultimate.

Seleucia*, Japhia, Adalia, Bethulia, Nethania, Chenania, Jäazania, Jamnia, Samaria, Hezia.

Accent the Antepenultimate.

Achäia, Arabia, Thracia, Samothracia, Grecia, Cilicia, Cappadocia, Seleucia, Media, India, Pindia, Claudia, Phrygia, Antiochia, Casiphia, Philadelphia, Apphia, Igdalia, Julia, Pamphylia, Mesopotamia, Armenia, Lycaonia, Macedonia, Apollonia, Junia, Ethiopia, Samaria, Adria, Alexandria, Celosyria, Syria, Assyria, Asia, Persia, Mysia, Galatia, Dalmatia, Philistia.

I K A

Accent the Antepenultimate.

Elika.

ALA ELA ILA AMA EMA IMA

Accent the Penultimate.

Ambela, Arbela, Macphela.

Accent the Antepenultimate.

Magdala, Aquila, Aceldama, Apherema, Ashima, Jemima.

ANA ENA INA ONA

Accent the Penultimate.

Diana, Tryphena, Hyena, Palestina, Barjona.

Accent the Antepenultimate.

Abana, Hashbadana, Amana, Ecbatana.

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* For this word and *Samaria*, *Antiochia*, and *Alexandria*, see the *Initial Vocabulary* of Greek and Latin Proper Names. Also Rule 30th prefixed to the *Initial Vocabulary*.

O A

Accent the Antepenultimate.

Gilböa, Teköa, Silöa, Eshtemöa.

ARA ERA IRA URA

Accent the Penultimate.

Guzara, Ahira, Sapphira, Thyatira, Bethsura.

Accent the Antepenultimate.

Bäara, Bethabara, Patara, Potiphera, Sisera.

ASA OSA

Accent the Penultimate.

Cleäsa, Tryphosa.

Accent the Antepenultimate.

Adasa, Amasa.

ATA ETA ITA

Accent the Antepenultimate.

Ephphata, Achmeta, Melita, Hatita.

AVA UA AZA

Accent the Penultimate.

Ahava, Malchishua, Elishua, Shamua, Jahaza.

Accent the Antepenultimate.

Jeshua, Abishua, Joshua.

AB IB OB UB

Accent the Penultimate.

Eliab, Sennacherib, Ishbi-Benob, Ahitob, Ahitub.

Accent the Antepenultimate.

Abinadab, Aminadab, Jehonadab, Jonadab, Chileab, Aholiab, Magor-Missabib, Aminadib, Eliashib, Bäalzebub, Beelzebub.

AC UC

Accent the Antepenultimate.

Isäac, Syriac, Abacuc, Habbacuc.

AD ED ID OD UD

Accent the Penultimate.

Almodad, Arphaxad, Elihud, Ahihud, Ahiud, Ahilud.

Accent the Antepenultimate.

Galäad, Josabad, Benhadad, Gilëad, Zelophëad, Zelophehad, Jochebed, Galeed, Icabod, Ammihud, Abiud.

CE DEE LEE MEE AGE YCHE OHE ILE AME OME ANE ENE OE OSSE VE

Accent the Penultimate.

Phenice, Bernice, Eunice, Elelohe, Salome, Magdalene, Abilene, Mitylene, Cyrene, Syene, Colosse, (Nazarene, pronounced in three syllables, with the accent on the last.)

Accent the Antepenultimate.

Zebedee, Galilee, Ptolemee, Bethphage, Syntyche, Subile, Apame, Gethsemane, Siloe, Ninive.

I T E * (in one syllable.)

Accent the Penultimate.

Thisbite, Shuhite, Abiezrite, Gittite, Hittite, Hivite, Buzite.

Accent the Antepenultimate.

Harodite, Agagite, Areopagite, Gergashite, Morashite, Haruphite, Ephrathite, Bethelite, Carmelite, Hamulite, Benjamite, Nehelamite, Shulamite, Shunamite, Edomite, Temanite, Gilonite, Shilonite, Horonite, Amorite, Jebusite.

Accent the Preantepenultimate.

Näamathite, Jezrëelite, Bethlehemite, Ephräimite, (Canäanite generally pronounced in three syllables, as if written *Can-an-ite.*)

AG OG

Accent the Antepenultimate.

Abishag, Hamongog.

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* Words of this termination have the accent of the words from which they are formed, and on this account are sometimes accented even on the preantepenultimate syllable; as *Bethlehemite* from *Bethelhem*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.—See Rule the 9th, page 175.

BAH CAH DAH EAH CHAH SHAH THAH

Accent the Penultimate.

Zobazibah, Makkedah, Abidah, Elishah.

Accent the Antepenultimate.

Dinhabah, Aholibah, Meribah, Abelbethmäcah, Abadah, Moladah, Zeredah, Jedidah, Gibëah, Shimëah, Zaphnath-Päaneah, Mëachah, Berachah, Bäashah, Eliathah.

AIAH EIAH

(*Ai* and *ei* pronounced as a diphthong in one syllable.)

Accent the Penultimate.

* Micaiah, Michaiah, Benaiah, Isaiah, Iphedeiah, Mäaseiah.

(*Ai* pronounced in two syllables.)

Accent the Penultimate.

Adäiah, Pedäiah, Semäiah, Seräiah, Asäiah.

I A H

Accent the Penultimate.

Abiah, Rhëabiah, Zibiah, Tobiah, Mäadiah, Zebadiah, Obadiah, Noadiah, Jedidiah, Ahiah, Pekahiah, Jezrahiah, Barachiah, Japhiah, Bithiah, Hezekiah, Helkiah, Zedekiah, Adaliah, Gedaliah, Igdaliah, Athaliah, Hackaliah, Remaliah, Nehemiah, Shelemiah, Meshelemiah, Jeremiah, Shebaniah, Zephaniah, Nethaniah, Chenaniah, Hananiah, Coniah, Jeconiah, Shëariah, Zachariah, Zechariah, Amariah, Shemariah, Azariah, Neariah, Moriah, Uriah, Josiah, Messiah, Shephatiah, Pelatiah, Ahaziah, Amaziah, Asaziah, Uzziah.

J A H

Accent the Penultimate.

Aijah, Abijah, Jehidijah, Ahijah, Elijah, Adonijah, Irijah, Tobadonijah, Urijah, Hallelujah, Zerujah.

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* For the pronunciation of the two last syllables of these words, see Rule 5th prefixed to Scripture Proper Names, page 173, 174.

KAH LAH MAH NAH OAH RAH SAH TAH VAH UAH

Accent the Penultimate.

Rebekah, Azekah, Machpelah, Aholah, Abel-meholah, Bëulah, Elkanah, Hannah, Kirjath-sannah, Harbonah, Hashmonah, Zalmonah, Shiloah, Noah, Manoah, Zanoah, Uzzen-sherah, Zipporah, Keturah, Hadassah, Malchishuah, Shammuah, JEHOVAH, Zeruah.

Accent the Antepenultimate.

Marrekah, Bäalah, Shuthelah, Telmelah, Methuselah, Hachilah, Hackilah, Dalilah, Delilah, Havilah, Räamah, Aholibamah, Adamah, Elishamah, Ruhamah, Loruhamah, Kedemah, Ashimah, Jemimah, Penninah Bäarah, Taberah, Deborah, Ephratah, Paruah.

ACH ECH OCH

Accent the Penultimate.

Merodach, Evil-merodach.

Accent the Antepenultimate.

Ahisamach, Ebed-melech, Abimelech, Ahimelech, Elimelech, Alammelech, Anammelech, Adralmelech, Regemmelech, Nathan-melech, Arioch, Antioch.

KEH LEH VEH APH EPH ASH ESH ISH

Accent the Penultimate.

Elëaleh, Elioreph, Jehoash.

Accent the Antepenultimate.

Rabshakeh, Nineveh, Ebiasaph, Bethshemesh, Enshemesh, Carchemish.

ATH ETH ITH OTH UTH

Accent the Penultimate.

Goliath, Jehovah-jireth, Hazar-maveth, Baal-berith, Rehoboth, Arioth, * Nebaioth, Naioth, Moseroth, Hazeroth, Pihahiroth, Mosoroth, Allon-bachuth.

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* The *ai* in this and the next word form one syllable.—See Rule 5, page 173.

Accent the Antepenultimate.

Mahalath, Bashemath, Asenath, Daberath, Elisabeth, Dabbasheth, Jerubbesheth, Ishbosheth, Mephibosheth, Harosheth, Zóheleth, Bechtileth, Shibboleth, Tanhumeth, Genesareth, Asbazareth, Nazareth, Mazzareth, Kirharaseth, Shelomith, Sheminith, Lapidoth, Anathoth, Kerioth, Shemiramoth, Kedemoth, Ahemoth, Jerimoth, Sigionoth, Ashtaroth, Mazzaroth.

A I

(Pronounced as a diphthong in one syllable.)

Accent the Penultimate.

Chelubai, Asmadai, Sheshai, Shimshai, Hushai, Zilthai, Berothai, Talmai, Tolmai, Sinai, Talnai, Arbonai, Sarai, Sippai, Bezai.

Accent the Antepenultimate.

Mordecai, Sibbachai, Chephar-Hammonai, Päarai.

A I

(Pronounced in two syllarbles.)

Accent the Penultimate.

Ai.

Accent the Antepenultimate.

Zabbäi, Babäi, Nebäi, Shobäi, Subäi, Zaccäi, Shaddäi, Amishaddäi, Aridäi, Heldäi, Hegäi, Haggäi, Belgäi, Bilgäi, Abishäi, Uthäi, Adläi, Barzilläi, Uläi, Sisamäi, Shalmäi, Shammäi, Eliænäi, Tatnäi, Shether-boznäi, Naharäi, Sharäi, Shamsheräi, Shiträi, Arisäi, Bastäi, Baväi, Bigväi, Uzäi.

DI EI LI MI NI OI PI RI UI ZI

Accent the Penultimate.

Areli, Löammi, Talithacumi, Gideoni, Benoni, Hazeleponi, Philippi, Gehazi.

Accent the Antepenultimate.

Engedi, Simëi, Shimëi, Edrëi, Bethbirëi, Abisëi, Bäali, Naphthali, Nephthali, Pateoli, Adami, Naomi, Hanami, Beerlahäiroi, Merari, Häahashtari, Jesiii.

EK UK

Accent the Antepenultimate.

Adonizedek, Adonibezek.

Accent the Antepenultimate.

Melchizedek, Amalek, Habakkuk.

AAL EAL IAL ITAL UTAL

Accent the Penultimate.

Bäal, Kirjath-bäal, Hamutal.

Accent the Antepenultimate.

Meribbäal, Eshbäal, Ethbäal, Jerubäal, Tabëal, Beljal, Abital,

AEL ABEL EBEL

Accent the Penultimate.

Jäel, Abel.

Accent the Antepenultimate.

Gabael, Michael, Raphael, Mishael, Mehujael, Abimael, Ishmael, Ismael, Anael, Nathanael, Israel, Asael, Zerubbabel, Zerobabel, Mehetabel, Jezebel.

EEL OGEL AHEL ACHEL APHEL OPHEL ETHEL

Accent the Penultimate.

Enrogel, Rachel, Elbethel.

Accent the Antepenultimate.

Tabëel, Abdëel, Japhalëel, Mahalëel, Bezalëel, Hanamëel, Jerahmëel, Hanamëel, Nathanëel, Jabnëel, Jezrëel, Hazëel, Asahel, Barachel, Amraphel, Achitophel.

IEL KEL

Accent the Penultimate.

Peniel, Uzziel.

Accent the Antepenultimate.

Abiel, Tobiel, Adiel, Abdiel, Gaddiel, Pagiel, Salathiel, Ithiel, Ezekiel, Gamaliel, Shelumiel, Daniel, Othniel, Ariel, Gabriel, Uriel, Shealtiel, Putiel, Haziel, Hiddekel.

UEL EZEL

Accent the Penultimate.

Dëuel, Raguel, Bethuel, Pethuel, Hamuel, Jemuel, Kemuel, Nemuel, Phanuel, Penuel, Jeruel, Bethezel.

Accent the Antepenultimate.

* Samuel, Lemuel, Emanuel, Immanuel.

A I L

(Pronounced in two syllables.)

Accent the Penultimate.

Abihäil.

A I L

(Pronounced as a diphthong in one syllable.)

Accent the Antepenultimate.

Abigail.

OL UL

Accent the Penultimate.

Bethgamul.

Accent the Antepenultimate.

Eshtaol.

ODAM AHAM IAM IJAM IKAM

Accent the Penultimate.

Elmodam, Abijam, Ahikam.

Accent the Antepenultimate.

Abraham, Miriam, Adonikam.

O A M

Accent the Penultimate.

Rehoboam, Roboam, Jeroboam.

Accent the Antepenultimate.

Siloam, Abinoam, Ahinoam.

ARAM IRAM ORAM

Accent the Penultimate.

Padanaram, Abiram, Hiram, Adoniram, Adoram, Hadoram, Jehoram.

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* See Rule the 17th prefixed to Scripture Proper Names, page 172.

AHEM EHEM ALEM EREM.

Accent the Antepenultimate.

Menahem, Bethlehem, Jerusalem, Beth-haccerem.

A I M *

Accent the Penultimate.

Chusan-Rishathäim, Kirjathäim, Bethdiblathäim, Ramathäim, Adithäim, Misrephothmäim, Abelmäim, Mahanäim, Manhanäim, Horonäim, Shäaräim, Adoräim, Sepharväim.

Accent the Antepenultimate.

Rephäim, Dothäim, Egläim, Carnäim, Sharäim, Ephräim, Beth-ephraäim, Mizräim, Abel-mizräim.

BIM CHIM PHIM KIM LIM NIM RIM ZIM

Accent the Penultimate.

Sarsechim, Zeböim, Kirjatharim, Bahurim, Kelkath-hazurim.

Accent the Antepenultimate.

Cherubim, Lehabim, Rephidim, Seraphim, Teraphim, Eliakim, Jehoiakim, Joiakim, Joakim, Bäalim, Dedanim, Ethanim, Abarim, Bethhaccerim, Kirjath-jëarim, Hazerim, Bäal-perazim, Gerizim, Gazizim.

DOM LOM AUM IUM NUM RUM TUM

Accent the Penultimate.

Obededom, Appii-forum, Miletum.

Accent the Antepenultimate.

Abishalom, Absalom, Capernäum, Rhegium, Trogyllium, Iconium, Adramyttium, Galbanum.

AAN CAN DAN EAN THAN IAN MAN NAN

Accent the Penultimate.

Memucan, Chaldëan, Ahiman, Elhanan, Johanan, Haman,

Accent the Antepenultimate.

Canäan, Chanäan, Merodach-baladan, Nebuzaradan, Elna-

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* In this selection the *ei* form distinct syllables,—See Rule 16, page 179.

than, Jonathan, Midian, Indian, Phrygian, Italian, Macedonian, Ethiopian, Syrian, Assyrian, Egyptian, Näaman.

AEN VEN CHIN MIN ZIN

Accent the Penultimate.

Manäen, Bethaven, Chorazin.

Accent the Antepenultimate.

Jehoiachin, Benjamin.

EON AGON EPHON ASHON AION ION ALON ELON ULON YLON MON NON RON YON THUN RUN.

Accent the Penultimate.

Bäal-meon, Beth-dagon, Bäal-zephon, Näashon, Higgaion, Shiggaion, Chilion, Orion, Esdrelon, Bäal-hamon, Philemon, Abiron, Beth-horon.

Accent the Antepenultimate.

Gibeon, Zibeon, Gedeon, Gideon, Simeon, Pirathon, Herodion, Carnion, Sirion, Ascalon, Ajalon, Askelon, Zebulon, Babylon, Jeshimon, Tabrimon, Solomon, Lebanon, Aäron, Apollyon, Jeduthun, Jeshurun.

EGO ICHO HIO LIO

Accent the Penultimate.

Ahio.

Accent the Antepenultimate.

Abednego, Jericho, Gallio.

AR ER IR OR UR

Accent the Penultimate.

Ahishar, Bäal-tamar, Balthasar, Eleäzar, Eziongeber, Tiglath-pileser, Shalmaneser, Hadadezer, Abiezer, Ahiezer, Eliezer, Romantiezer, Ebenezer, Joezer, Sharezer, Havoth-jäir, Asnoth-tabor, Beth-peor, Bäal-peor, Nicanor, Philometor.

Accent the Antepenultimate.

Issachar, Potiphar, Abiathar, Ithamar, Shemeber, Lucifer, Chedorlaomer, Aroer, Sosipater, Sopater, Achior, Nebuchodonosor, Eupator, Shedëur, Abishur, Pedahzur.

AAS BAS EAS PHAS IAS LAS MAS NAS OAS PAS RAS TAS YAS

Accent the Penultimate.

Osëas, Esäias, Tobias, Sedecias, Abadias, Asadias, Abdias, Barachias, Ezechias, Mattathias, Matthias, Ezekias, Nëemias, Jeremias, Ananias, Assanias, Azarias, Ezerias, Josias, Ozias, Bagëas, Aretas, Onyas.

Accent the Antepenultimate.

Annäas, Barsabas, Patrobas, Eneas, Phineas, Caiaphas, Cleophas, Herodias, Euodias, Georgias, Amplias, Lysanias, Gabrias, Tiberias, Lysias, Nicolas, Artemas, Elymas, Parmenas, Siloas, Antipas, Epaphras.

CES DES EES GES HES LES NES SES TES

Accent the Penultimate.

Gentiles,* Rameses, Mithridates, Euphrates.

Accent the Antepenultimate.

Rabsaces, Arsaces, Nomades, Phinëes, Astyages, Diotrephes, Epiphanes, Tahaphanes, Hermogenes, Taphenes, Calisthenes, Sosthenes, Eumenes.

ENES AND INES

(In one syllable.)

Accent the Ultimate.

Gadarenes, Agarenes, Hagarenes.

Accent the Penultimate.

Philistines, (pronounced *Philistins.*)

I T E S

(Pronounced in one syllable.)

[Words of this termination have the accent of the words from which they are formed, which sometimes occasions the accent to be placed even on the preantepenultimate syllable, as

* *Gentiles.*—This may be considered as an English word, and should be pronounced in two syllables, as if written *Jen-tiles* the last syllable as the plural of *tile.*

Gileadites from *Gilead*, and so of others. Words of this termination therefore, of two syllables, have the accent on the penultimate syllable; and words of three or more on the same syllable as their primitives.]

Accent the Penultimate.

Gadites, Kenites, Jammites, Levites, Hittites, Hivites.

Accent the Antepenultimate.

Rechabites, Moabites, Gergeshites, Nahathites, Kohathites, Pelethites, Cherethites, Uzzielites, Tarpelites, Elamites, Edomites, Reubenites, Ammonites, Hermonites, Ekronites, Hagarites, Nazarites, Amorites, Geshurites, Jebusites, Ninevites, Jesuites, Perizzites.

Accent the Preantepenultimate.

Gilëadites, Amalekites, Ishmäelites, Isräelites, Midianites, Gibëonites, Aaronites.

OTES

Accent the Penultimate.

Zelotes,

IS

Accent the Penultimate.

Elimäis.

Accent the Antepenultimate.

Antiochis, Amathis, Bäalis, Decapolis, Nëapolis, Hierapolis, Persepolis, Amphipolis, Tripolis, Nicopolis, Scythopolis, Salamis, Damaris, Vabsaris, Antipatris, Atargatis.

IMS

Accent the Penultimate.

Emims, Zumims, Zamzummims.

Accent the Antepenultimate.

Rephäims, Gammadims, Cherethims, Anakims, Nethenims, Chemarims.

A N S

Accent the Penultimate.

Sabëans, Laodicëans, Assidëans, Galilëans, Idumëans, Epicurëans.

Accent the Antepenultimate.

Arabians, Grecians, Herodians, Antiochians, Corinthians, Parthians, Scythians, Athenians, Cyrenians, Macedonians, Zidonians, Babylonians, Lacedemonians, Ethiopians, Cyprians, Syrians, Assyrians, Tyrians, Ephesians, Persians, Galatians, Cretians, Egyptians, Nicolaïtans, Scythopolitans, Samaritans, Lybians.

MOS NOS AUS BUS CUS DUS

Accent the Penultimate.

Archelaüs, Menelaüs, Abubus, Andronicus, Seleucus.

Accent the Antepenultimate.

Pergamos, Stephanos, Emmaüs, Agabus, Bartacus, Achaïcus, Tychicus, Aradus.

E U S

Accent the Penultimate.

Daddeus, Asmodeus, Aggeus, Zaccheus, Ptolemeus, Maccabeus, Lebbeus, Cendebeus, Thaddeus, Mardocheus, Mordocheus, Alpheus, Timeus, Bartimeus, Hymeneus, Elizeus.

Accent the Antepenultimate.

Dositheus, Timotheus, Nereus.

GUS CHUS THUS

Accent the Antepenultimate.

Areopagus, Philologus, Lysimachus, Antiochus, Eutychus, Amadathus.

I U S

Accent the Penultimate.

Darius.

Accent the Antepenultimate.

Gaïus, Athenobius, Cornelius, Numenius, Cyrenius, Apol-

lonius, Tiberius, Demetrius, Mercurius, Dionysius, Pontius, Tertius.

LUS MUS NUS RUS SUS TUS

Accent the Penultimate.

Aristobulus, Eubulus, Nicodemus, Ecanus, Hircanus, Auranus, Sylvanus, Ahasuerus, Assuerus, Heliodorus, Areturus, Bar-jesus, Fortunatus, Philetus, Epaphroditus, Azotus.

Accent the Antepenultimate.

Attalus, Theophilus, Alcimus, Trophimus, Onesimus, Didymus, Libanus, Antilibanus, Sarchedonus, Acheacharus, Lazarus, Citherus, Elutherus, Jäirus, Prochorus, Onesiphorus, Asapharasus, Ephesus, Epenetus, Asyncritus.

AT ET OT IST OST

Accent the Antepenultimate.

Ararat, Eliphalet, Gennesaret, Iscariot, Antichrist, Pentecost.

EU HU ENU EW MY

Accent the Penultimate.

Casleu, Chisleu, Abihu, Andrew.

Accent the Antepenultimate.

Jehovah-Tsidkenu, Bartholomew, Jeremy.

BAZ GAZ HAZ PHAZ

Accent the Penultimate.

Mahar-shalat-hash-baz, Shäash-gaz, Eliphaz.

Accent the Antepenultimate.

Jehöahaz.

OBSERVATIONS

ON THE

GREEK AND LATIN

ACCENT AND QUANTITY;

WITH SOME

PROBABLE CONJECTURES

ON

THE METHOD OF FREEING THEM FROM THE OBSCURITY AND CONTRADICTION IN WHICH THEY ARE INVOLVED, BOTH BY THE ANCIENTS AND MODERNS.

"Nullius addictus jurare in verba magistri"——*Horace.*

ADVERTISEMENT.

After the many learned pens which have been employed on the subject of the following Observations, the Author would have been much ashamed of obtruding his humble opinion on so delicate a point, had he not flattered himself that he had taken a material circumstance into the account, which had been entirely overlooked by almost every writer he had met with.

It is not a little astonishing, that, when the nature of the human voice forms so great a part of the inquiry into accent and quantity, its most marking distinctions should have been so little attended to. From a perusal of every writer on the subject,* one would be led to suppose that high and low, loud and soft, and quick and slow, were the only modifications of which the voice was susceptible; and that the inflexions of the voice, which distinguish speaking from singing, did not exist. Possessed, therefore, of this distinction of sounds, the Author at least brings something new into the inquiry: and if, even with this advantage, he should fail of throwing light on the subject, he is sure he shall be entitled to the indulgence of the learned, as they fully understand the difficulty of the question.

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* The only exception to this general assertion is Mr. Steele, the author of *Prosodia Rationalis;* but the design of this gentleman is not so much to illustrate the accent and quantity of the Greek language as to prove the possibility of forming a notation of speaking sounds for our own, and of reducing them to a musical scale, and accompanying them with instruments. The attempt is undoubtedly laudable, but no farther useful than to show the impossibility of it by the very method he has taken to explain it; for it is wrapped up in such an impenetrable cloud of music as to be unintelligible to any but musicians; and the distinctions of sound are so nice and numerous as to discourage the most persevering student from labouring to understand him. After all, what light can we expect will be thrown on this subject by one who, notwithstanding the infinitesimal distinctions he makes between similar sounds, says, that the *u* in *ugly*, and the *e* in *met* and *get*, are diphthongs; that the *a* in *may* is long, and the same letter in *nation* short; and that the *u* in *you*, *use*, &c. is always acuto-grave, and the *i* in *idle*, *try*, &c. grave-acute?

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PREPARATORY OBSERVATIONS.

AS a perusal of the Observations on Greek and Latin Accent and Quantity requires a more intimate acquaintance with the nature of the voice than is generally brought to the study of that subject, it may not be improper to lay before the reader such an explanation of speaking sounds, as may enable him to distinguish between high and loud, soft and low, forcibleness and length, and feebleness and shortness, which are so often confounded, and which consequently produce such confusion and obscurity among our best prosodists.

But as describing such sounds upon paper as have no definite terms appropriated to them, like those of music, is a new and difficult task, the reader must be requested to give as nice an attention as possible to those sounds and inflexions of voice, which spontaneously annex themselves to certain forms of speech, and which, from their familiarity, are apt to pass unnoticed. But if experience were out of the question, and we were only acquainted with the organic formation of human sounds, we must necessarily distinguish them into five kinds: namely, the monotone, or one sound continuing a perceptible time in one note, which is the case with all musical sounds; a sound beginning low and sliding higher, or beginning high and sliding lower, without any perceptible intervals, which is essential to all speaking sounds. The two last may be called simple slides or inflexions; and these may be so combined as to begin with that which rises, and end with that which falls, or to begin with that which falls, and end

with that which rises: and if this combination of different inflexions be pronounced with one impulse or explosion of the voice, it may not improperly be called the circumflex or compound inflexion; and this monotone, the two simple and the two compound inflexions, are the only modifications, independent on the passions, of which the human voice is susceptible.

The different States of the Voice.

The modifications of the voice which have just been enumerated may be called absolute; because they cannot be converted into each other, but must remain decidedly what they are; while different states of the voice, as high and low, loud and soft, quick and slow, are only comparative terms, since what is high in one case may be low in another, and so of the rest. Beside, therefore, the modifications of voice which have been described, the only varieties remaining of which the human voice is capable, except those produced by the passions, are high, low, loud, soft, quick, slow, forcible, and feeble. Though high and loud, and low and soft, are frequently confounded, yet, when considered distinctly, their difference is easily understood; as, if we strike a large bell with a deep tone, though it gives a very loud tone, it will still be a low one; and if we strike a small bell with a high tone, it will still be a high tone, though the stroke be ever so soft; a quick tone in music is that in which the same tone continues but a short time, and a slow tone where it continues longer; but in speaking, a quick tone is that when the slide rises from low to high, or from high to low, in a short time, and a slow tone the reverse; while forcible and feeble seem to be severally compounded of two of these simple states; that is, force seems to be loudness and quickness, either in a high or low tone also; and feebleness seems to be softness and slowness, either in a high or a low tone likewise. As to the tones of the passions, which are so many and various, these, in the opinion of one of the best judges in the kingdom, are

qualities of sound, occasioned by certain vibrations of the organs of speech, independent on high, low, loud, soft, quick, slow, forcible, or feeble: which last may not improperly be called different *quantities* of sound.

It may not, perhaps, be unworthy of observation, how few are these principles, which, by a different combination with each other, produce that almost unbounded variety of which human speech consists. The different quantities of sound, as these different states of the voice may be called, may be combined so as to form new varieties with any other that are not opposite to them. Thus high may be combined with either loud or soft, quick or slow; that is, a high note may be sounded either in a loud or soft tone, and a low note may be sounded either in a loud or a soft tone also, and each of these tones may be pronounced either in a longer or a shorter time; that is, more slowly or quickly; while forcible seems to imply a degree of loudness and quickness, and feeble, a degree of softness and slowness, either in a high or a low tone. These combinations may, perhaps, be more easily conceived by classing them in contrast with each other:

High, loud, quick.
Low, soft, slow.

Forcible may be high, loud, and quick; or low, loud, and quick.
Feeble may be high, soft, and slow; or low, soft, and slow.

The different combinations of these states may be thus represented;

High, loud, quick, forcible.	Low, loud, quick, forcible.
High, loud, slow.	Low, loud, slow.
High, soft, quick.	Low, soft, quick.
High, soft, slow, feeble.	Low, soft, slow, feeble.

When these states of the voice are combined with the five modifications of voice above mentioned, the varieties become exceedingly numerous, but far from being incalculable: perhaps

they may amount (for I leave it to arithmeticians to reckon them exactly) to that number into which the ancients distinguished the notes of music, which, if I remember right, were about two hundred.

These different states of the voice, if justly distinguished and associated, may serve to throw some light on the nature of accent. If, as Mr. Sheridan asserts, the accented syllable is only louder and not higher than the other syllables, every polysyllable is a perfect monotone. If the accented syllable be higher than the rest, which is the general opinion both among the ancients and moderns, this is true only when a word is pronounced alone, and without reference to any other word; for when suspended at a comma, concluding a negative member followed by an affirmative, or asking a question beginning with a verb; if the unaccented syllable or syllables be the last, they are higher than the accented syllable, though not so loud. So that the true definition of accent is this: *If the word be pronounced alone, and without any reference to other words, the accented syllable is both higher and louder than the other syllables either before or after it; but if the word be suspended, as at the comma, if it end a negative member followed by an affirmative, or if it conclude an interrogative sentence beginning with a verb, in each case the accented syllable is louder and higher than the preceding, and louder and lower than the succeeding syllables.* This will be sufficiently exemplified in the following pages. In the mean time it may be observed, that if a degree of swiftness enters into the definition of force, and that the accented syllable is the most forcible, it follows that the accent does not necessarily lengthen the syllable, and that if it falls on a long vowel, it is only a longer continuation of that force with which it quickly or suddenly commenced; for as the voice is an efflux of air, and air is a fluid like water, we may conceive a sudden gush of this fluid to continue either a longer or a shorter time, and thence form an idea of long or short quantity. If, however, this definition of force, as applied to accent, should be erroneous or imaginary, let it be re-

membered it is an attempt to form a precise idea of what has hitherto been left in obscurity; and that, if such an attempt should fail, it may at least induce some curious inquirer to show where it fails, and to substitute something better in its stead.

If these observations are just, they may serve to show how ill-founded is the opinion of that infinite variety of voice of which speaking sounds consist. That a wonderful variety may arise from the key in which we speak, from the force or feebleness with which we pronounce, and from the tincture of passion or sentiment we infuse into the words, is acknowledged: but speak in what key we will, pronounce with what force or feebleness we please, and infuse whatever tincture of passion or sentiment we can imagine into the words, still they must necessarily be pronounced with one of the foregoing modifications of the voice. Let us go into whatever twists or *zig-zags* of tone we will, we cannot go out of the boundaries of these inflexions. These are the outlines on which all the force and colouring of speech is laid; and these may be justly said to form the first principles of speaking sounds.

Exemplification of the different Modifications of the Voice. The Monotone, the Rising Inflexion, the Falling Inflexion, the Rising Circumflex, and the Falling Circumflex.

Though we seldom hear such a variety in reading or speaking as the sense and satisfaction of the ear demand, yet we hardly ever hear a pronunciation perfectly monotonous. In former times we might have found it in the midnight pronunciation of the Bell-man's verses at Christmas; and now the Town-crier, as Shakspeare calls him, sometimes gives us a specimen of the monotonous in his vociferous exordium—"*This is to give notice!*" The clerk of a court of justice also promulgates the will of the court by that barbarous metamorphosis of the old French word

Oyez! Oyez! Hear ye! Hear ye! into *O yes! O yes!* in a perfect sameness of voice. But however ridiculous the monotone in speaking may be in the above-mentioned characters, in certain solemn and sublime passages in poetry it has a wonderful propriety, and, by the uncommonness of its use, it adds greatly to that variety with which the ear is so much delighted.

This monotone may be defined to be a continuation or sameness of sound upon certain words or syllables, exactly like that produced by repeatedly striking a bell: such a stroke may be louder or softer, but continues in exactly the same pitch. To express this tone, a horizontal line may be adopted; such a one as is generally used to signify a long syllable in verse. This tone may be very properly introduced in some passages of Akenside's *Pleasures of Imagination*, where he so finely describes the tales of horrour related by the village matron to her infant audience——

> Breathing astonishment! of witching rhymes
> And evil spirits; of the death-bed call
> To him who robb'd the widow, and devour'd
> The orphan's portion; of unquiet souls
> Ris'n from the grave to ease the heavy guilt
> Of deeds in life conceal'd; of shapes that walk
> At dead of night, and clank their chains, and wave
> The torch of Hell around the murd'rer's bed.

If the words "of shapes that walk at dead of night" are pronounced in a monotone, it will add wonderfully to the variety and solemnity of the passage.

The rising inflexion is that upward turn of the voice we generally use at the comma, or in asking a question beginning with a verb, as Nó, say you; did he say Nó? This is commonly called a suspension of voice, and may not improperly be marked by the acute accent, thus (′).

The falling inflexion is generally used at the semicolon and

colon, and must necessarily be heard in answer to the former question: *He did;* he said Nò. This inflexion, in a lower tone of voice, is adopted at the end of almost every sentence, except the definite question, or that which begins with the verb. To express this inflexion, the grave accent seems adapted, thus (`).

The rising circumflex begins with the falling inflexion, and ends with the rising upon the same syllable, and seems as it were to twist the voice upwards. This inflexion may be exemplified by the drawling tone we give to some words spoken ironically; as the word *Clodius* in Cicero's Oration for Milo. This turn of voice may be marked in this manner (v):

" But it is foolish in us to compare Drusus Africanus " and ourselves with Clŏdius; all our other calamities were " tolerable, but no one can patiently bear the death of " Clv̆dius."

The falling circumflex begins with the rising inflexion, and ends with the falling upon the same syllable, and seems to twist the voice downwards. This inflexion seems generally to be used in ironical reproach; as on the word *you* in the following example:

" So then yoû are the author of this conspiracy against me? " It is to yoû that I am indebted for all the mischief that has " befallen me."

If to these inflexions we add the distinction of a phrase into accentual portions, as

Prospèrity | gáins friends | and advérsity | tries them, |

and pronounce *friends* like an unaccented syllable of *gains; and* like an unaccented syllable of *adversity;* and *them* like an unaccented syllable of *tries;* we have a clear idea of the relative forces of all the syllables, and approximate closely to a notation of speaking sounds.

For farther information respecting this new and curious analysis of the human voice, see *Elements of Elocution*, second edition, page 62; and *Rhetorical Grammar*, third edition, page 143.

OBSERVATIONS

ON THE

GREEK AND LATIN ACCENT, &c.

1. In order to form an idea of the Accent and Quantity of the dead languages, it will be necessary first to understand what we mean by the accent and quantity of our own language:* and as quantity is supposed by some to regulate the accent in

* It is not surprising, that the accent and quantity of the ancients should be so obscure and mysterious, when two such learned men of our own nation as Mr. Forster and Dr. Gally differ about the very existence of quantity in our own language. The former of these gentlemen maintains, that "the English "have both accent and quantity, and that no language can be without them;" but the latter asserts, that, "in the modern languages, the pronunciation doth "not depend upon a natural quantity, and therefore a greater liberty may be "allowed in the placing of accents." And in another place, speaking of the northern languages of Europe, he says, that "it was made impossible to think "of establishing quantity for a foundation of harmony in pronunciation. Hence "it became necessary to lay aside the consideration of quantity, and to have "recourse to accents. In these and some other passages, that writer," says Forster, "seems to look upon accents as alone regulating the pronunciation of

English as well as in Greek and Latin, it will be necessary first to inquire, what we mean by long and short vowels, or, as some are pleased to term them, syllables.

2. In English, then, we have no conception of quantity arising from any thing but the nature of the vowels, as they are pronounced long or short. Whatever retardation of voice in the sound of a vowel there might be in Greek or Latin before two consonants, and those often twin consonants, we find every vowel in this situation as easily pronounced short as long; and the quantity is found to arise from the length or shortness we give to the vowel, and not from any obstruction of sound occasioned by the succeeding consonants. Thus the *a* in *banish*, *banner*, and *banter*, is short in all these words, and long in *paper*, *taper*, and *vapour*: the *i* long in *miser*, *minor*, and *mitre*, and short in *misery*, *middle*, and *mistress*: and so of the rest of the vowels; and though the accent is on the first syllable of all these words, we see it perfectly compatible with either long or short quantity.

3. As a farther proof of this, we may observe, that unaccented vowels are frequently pronounced long when the accented vowels are short. Thus the *o* in *Cicero*, in English as well as in Latin pronunciation, is long, though unaccented; and the *i* short,

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English, and quantity as excluded from it."—*Forster's Essay on Accent and Quantity*, page 28.

As a farther proof of the total want of ear in a great Greek scholar—Lord Monboddo says, "Our accents differ from the Greek in two material respects; "First, they are not appropriated to particular syllables of the word, but are "laid upon different syllables, according to the fancy of the speaker, or rather "as it happens: for I believe no man speaking English does, by choice, give "an accent to one syllable of a word different from that which he gives to "another."

"Two things, therefore, that, in my opinion, constitute our verse, are the "number of syllables, and the mixture of loud and soft, according to certain "rules. As to quantity, it is certainly not essential to our verse, and far less is "accent." See Steele's *Prosodia Rationalis*, page 103. 110.

though under the accent. The same may be observed of the name of our English poet *Lillo*. So in our English words *cóm-clave*, *réconcile*, *chámomile*, and the substantives *cónfine*, *pér-fume*, and a thousand others, we see the first accented syllable short, and the final unaccented syllable long. Let those who contend that the acute accent and long quantity are inseparable call the first vowels of these words long, if they please, but to those who make their ear and not their eye the judge of quantity, when compared with the last vowels, they will always be esteemed short.*

4. The next object of inquiry is, What is the nature of English accent? Mr. Sheridan,† with his usual decision, tells us, that accent is only a greater force upon one syllable than

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* A late very learned and ingenious writer tells us, that our accent and quantity always coincide; he objects to himself the words *signify*, *magnify*, *qualify*, &c., where the final syllable is longer than the accented syllable; but this he asserts, with the greatest probability, was not the accentuation of our ancestors, who placed the accent on the last syllable, which is naturally the longest. But this sufficiently proves, that the accent does not necessarily lengthen the syllable it falls on; that is, if length consists in pronouncing the vowel long, which is the natural idea of long quantity, and not the duration of the voice upon a short vowel occasioned by the retardation of sounding two succeeding consonants, which is an idea, though sanctioned by antiquity, that has no foundation in nature; for who, that is not prejudiced by early opinion, can suppose the first syllable of *elbow* to be long, and the last short?—See *Essay on Greek and Latin Prosodies*.—Printed for ROBSON.

† The term (accent) with us has no reference to inflexions of the voice or musical notes, but only means a peculiar manner of distinguishing one syllable of a word from the rest.—*Lectures on Elocution*, quarto edition, page 41.

To illustrate the difference between the accent of the ancients and that of ours, (says Mr. Sheridan,) let us suppose the same movements beat upon the drum, and sounded by the trumpet. Take, for instance, a succession of words, where the accent is on every second syllable, which forms an Iambic movement; the only way by which a drum (as it is incapable of any change of notes), can mark that movement, is by striking a soft note first, followed

another, without any relation to the elevation or depression of the voice; while almost every other writer on the subject makes the elevation or depression of the voice inseparable from accent. When words are pronounced in a monotone, as the bellman repeats his verses, the crier pronounces his advertisement, or the clerk of a church gives out the psalm, we hear an *ictus* or accentual force upon the several accented syllables, which distinguishes them from the others, but no more variety of tone than if we were to beat the syllables of the same words upon a drum, which may be louder or softer, but cannot be either higher or lower; this is pronouncing according to Mr. Sheridan's definition of accent: and this pronunciation certainly comes under the definition of singing: it is singing ill, indeed, as Julius Cæsar said of a bad reader,—but still it is singing, and therefore essentially different from speaking; for in speaking, the voice is continually *sliding* upwards or downwards; and in singing, it is *leaping*, as it were, from a lower to a higher, or from a higher to a lower note: the only two possible ways of varying the human voice with respect to elevation or depression: so that when we are told by some writers on this subject, that the speaking of the

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by one more forcible, and so in succession. Let the same movement be sounded by the trumpet in an alternation of high and low notes, and it will give a distinct idea of the difference between the English accent and those of the ancients.—*Art of Reading*, page 75.

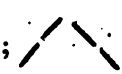
I am sorry to find one of the most ingenious, learned, and candid inquirers into this subject, of the same opinion as Mr. Sheridan. The authority of Mr. Nares would have gone near to shake my own opinion, if I had not recollected, that this gentleman confesses he cannot perceive the least of a diphthongal sound in the *i* in *strike*, which Dr. Wallis, he observes, excludes from the simple sounds of the vowels. For if the definition of a vowel sound be, that it is formed by one position of the organs, nothing can be more perceptible than the double position of them in the present case, and that the noun *eye*, which is perfectly equivalent to the pronoun *I*, begins with the sound of *a* in *father*, and ends in that of *e* in *equal*.—See Nares's *English Orthoëpy*, page 2. 144.

ancients was a *kind* of singing, we are led into the errour of supposing, that singing and speaking differ only in degree, and not in kind; whereas they are just as different as motion and rest.*

5. Whenever in speaking we adopt a singing tone, (which was formerly the case with Puritan preachers,) it differs essentially from speaking, and can be pricked down upon paper, and be played upon a violin: and whenever in singing we adopt a speaking tone, the slide of this tone is so essentially distinct from singing as to shock the ear like the harshest discord. Those, therefore, who rank recitative as a medium between singing and speaking, are utterly ignorant of the nature of both. Recitative is just as much singing as what is called air, or any other species of musical composition.

6. If we may have recourse to the eye, the most distinct and definite of all our senses, we may define musical notes to be horizontal lines, and speaking tones oblique lines: the one rises from low to high, or falls from high to low by distinct intervals, as the following straight lines to the eye; — — — —

* It is not denied, that the slides in speaking may sometimes leap, as it were, from a low to a high, or from a high to a low note; that is, that there may be a very considerable interval between the end of one of those slides and the beginning of another; as between the high note in the word *no* in the question, *Did he say No?* and the low note which the same word may adopt in the answer, *No, he did not.* But the sound which composes the note of speaking, as it may be called, and the sound which composes the note of singing, are essentially distinct; the former is in continual motion, while the latter is for a given time at rest.—See Note to sect. 23.

the other slides upwards or downwards, as the following oblique lines;  nor is the one more different to the eye than the other is to the ear. Those, therefore, who gravely tell us, that the enunciation of the ancients was a kind of musical speaking, impose upon us with words to which we can annex no ideas; and when they attempt to illustrate this musico-speaking pronunciation, by referring us to the Scotch and other dialects, they give us a rhetorical flourish instead of a real example: for however the Scotch and other speakers may drawl out the accent, and give the vowel a greater length than the English, it is always in an oblique, and not in a straight line; for the moment the straight line of sound, or the monotone, is adopted, we hear something essentially distinct from speaking.

7. As high and low, loud and soft, forcible and feeble, are comparative terms, words of one syllable pronounced alone, and without relation to other words or syllables, cannot be said to have any accent.* The only distinction to which such words are liable, is an elevation or depression of voice, when we compare the beginning with the end of the word or syllable. Thus a monosyllable, considered singly, rises from a lower to a higher tone in the question *No?* which may therefore be

* How the ancients could make every monosyllable accented, (that is, according to their definition of accent, pronounced with an elevated tone of voice,) without telling us how this elevation happened, whether it was an elevation of one part of the syllable above the other, or the elevation of one word or syllable above other words or syllables,—how these distinctions, I say, so absolutely necessary to a precise idea of accent, should never be once mentioned, can be resolved into nothing but that attachment to words without ideas, and that neglect of experiment, which have involved the moderns in the same mist of ignorance and errour.

called the acute accent, and falls from a higher to a lower tone upon the same word in the answer *Nò*, which may therefore be called the grave. But when the accented word or syllable is associated with unaccented words or syllables, the acute accent is louder and higher than the preceding, and louder and lower than the succeeding syllables, as in the question, *Satisfactorily did he say?* and the grave accent both louder and higher than either the preceding or succeeding syllables in the answer—*He said satisfactorily.* Those who wish to see this explained more at large may consult *Elements of Elocution*, page 183; or *Rhetorical Grammar*, 3d edit. page 77.

8. This idea of accent is so evident upon experiment, as to defy contradiction; and yet, such is the general ignorance of the modifications of the voice, that we find those who pretend to explain the nature of accent the most accurately, when they give us an example of the accent in any particular word, suppose it always pronounced affirmatively and alone; * that is, as if words were always pronounced with one inflexion of voice,

* That excellent scholar Mr. Forster furnishes an additional instance of the possibility of uniting a deep and accurate knowledge of what is called the prosody of the ancients with a total ignorance of the accent and quantity of his own language. After a thousand examples to show how the English is susceptible of every kind of metre among the ancients, (though in all his examples he substitutes English *accent* for Greek and Latin *quantity*) he proceeds to show the difference between the English, the Irish, and the Scotch pronunciation.

"The English join the acute and long time together, as in *liberty*: *y* short.
"The Scotch observe our quantity, and alter our accent, *liberty*; *y* short.
"When I say they observe our quantity, I mean they pronounce the same syl-
"lable long which we do, but they make it longer. In respect to the circum
"flex with which their pronunciation abounds: it may be remarked, that it is
"not formed as the Greek, Latin, and English, of an acute and grave, but of a
"grave and acute, νῶς, rôs, róund, English; ròund, Scotch.
"The Irish observe our quantity and accent too, but with a greater degree of
"spirit

and as if there were no difference with respect to the nature of the accent, whether the word is an affirmation or a question, in one part of the sentence, or in another: when nothing can be more palpable to a correct ear than that the accents of the

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" spirit or emphasis, which Scaliger calls *afflatio in latitudine*, giving to " most syllables an aspiration."—*Essay on Accent and Quantity*, page 75.

Mr. Forster falls exactly into the mistake of Mr. Sheridan, though he has a quite different idea of accent. He supposes *liberty* always pronounced by an Englishman in one manner, and that as a single word, or at the end of a sentence: he has not the least notion of the different inflexion the same word may have accordingly as the accent is differently inflected, as we may plainly perceive in the following question: Is it *liberty* or licentiousness you plead for? where the English raise the voice on the latter syllables, as the Scotch too frequently do. With respect to the quantity of the first syllable, which Mr. Forster says the Scotch preserve in this word, I must dissent from him totally; for they preserve the accent, and alter the quantity, by pronouncing the first syllable as if written *leeberty*. If Mr. Forster calls this syllable long in the English pronunciation of it, I should be glad to be told of a shorter accented syllable than the first of *liberty*: if he says the accent being on it renders it long, I answer this subverts his whole system; for if accent, falling on any vowel, makes it long, the quantity of the Greek and Latin is overturned, and *cano*, in the first line of the Æneid, must be a spondee.

This is the consequence of entering on the discussion of a difficult point, without first defining the terms;—nothing but confusion and contradiction can ensue.

But I must give this writer great credit for his saying the Scotch pronunciation abounds with the circumflex; for this is really the case; and the very circumflex opposite to the Greek and Latins, beginning with the grave and ending with the acute. I am not, however, a little astonished that this did not show him how deficient the ancients were in this modification of the voice; which, though used too frequently in Scotland, is just as much in the human voice as the other circumflex; and may be, and is often, used in England, with the utmost propriety. With respect to the common circumflex on Greek, Latin, and some French words, the accentual use of it is quite unknown, and it only stands for

word *voluntary* in the following sentences are essentially different:

His resignation was *vòluntary.*
He made a *vóluntary* resignation.

In both, the accent is on the first syllable. In the first sentence, the accented syllable is higher and louder than the other syllables; and in the second, it is louder and lower than the rest. The same may be observed of the following question:

Was his resignation *vóluntary* or *ìnvoluntary?*

where the first syllable of the word *voluntary* is louder and lower than the succeeding syllables; and in the word *invòluntary* it is louder and higher. Those who have not ears sufficiently delicate to discern this difference, ought never to open their lips about the acute or grave accent, as they are pleased to call them; let them speak of accent as it relates to stress only, and not to elevation or depression of voice, and then they may speak intelligibly.

9. A want of this discernment has betrayed Mr. Forster into obscurity and contradiction. To say nothing of his asserting that the English, Irish, and Scotch accents differ, (where accent cannot possibly mean stress, for then English verse would not be verse in Ireland and Scotland) what shall we think of his

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for long quantity; but both these circumflexes are demonstrably upon the human voice in speaking, and may be made as evident by experiment as the stress of an accented syllable by pronouncing the word on which it is placed.—See *Rhetorical Grammar*, 3d edit. page 80.

I must just take notice of the inaccuracy of Mr. Forster in saying the last syllable of *liberty* is short, and yet that it has the circumflex accent: this is contrary to all the prosody of antiquity, and contrary to the truth of the case in this instance; for it is the length of the first syllable, arising from the circumflex on it, which distinguishes the Scotch from the English pronunciation.

telling us, that in England we pronounce the word *majesty** with an acute accent, and long quantity upon the first syllable, and the two last syllables with the grave accent and short quantity; and that in Scotland this word is pronounced with a grave accent, and long quantity on the first syllable, and with an acute accent and short quantity on the last? Now, if by accent is meant stress, nothing is more evident than that the English and Scotch, with the exception of very few words, place the accent on the same syllable; but if elevation be included in the idea of accent, it is as evident that the English pronounce the first syllable louder and higher than the two last, when they pronounce the word either singly, or as ending a sentence; as,

He spoke against the king's *màjesty:*

and louder and lower than the two last when it is the last accented word but one in a sentence, as,

He spoke against the *májesty* of the king:

or when it is the last word in asking a question, beginning with a verb, as,

Did he dare to speak against the king's *májesty?*

10. Where then is the difference, it will be asked, between the English and Scotch pronunciation? I answer, precisely in this; that the Scotch are apt to adopt the rising circumflex and long quantity where the English use the simple rising inflexion and short quantity. Thus in the word *majesty*, as well as in

* Would not any one suppose, that, by Mr. Forster's producing this word as an example of the English accent, that the English always pronounced it one way, and that as if it ended a declarative sentence? This is exactly like the mistake of Priscian in the word *Natura*.—See sect. 20, in the Notes.

every other of the same form, they generally adopt the rising inflexion, as in the two last sentences, whether it ends a question beginning with a verb, as, "Is this the picture of his *májesty?*" or whether it ends an affirmative sentence, as "This is the picture of his *májesty.*" And it is the prevalence of this long quantity with the rising inflexion that forms the principal difference between the English and Scotch pronunciation.

11. Having thus endeavoured to ascertain the accent and quantity of our own language, let us next inquire into the nature of the accent and quantity of the ancients.*

12. The long quantity of the ancients must arise either from a prolongation of the sound of the vowel, or from that delay of voice which the pronunciation of two or more consonants in succession are supposed naturally to require. Now vowels

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* So much are the critics puzzled to reconcile the tragic and comic verses of the ancients to the laws of metre, that a learned writer in the *Monthly Review*, for May 1762, speaking of the corrections of Dr. Heath, in his notes or readings of the old Greek tragedians, says——

"These Emendations are much more excusable than such as are made merely "for the sake of the metre, the rules of which are so extremely vague and va- "rious, as they are laid down by the metrical critics, that we will venture to "say, any chapter in *Robinson Crusoe* might be reduced to measure by them. "This is not conjecture; the thing shall be proved.

"As I was rummaging about her,	*Iambicus dimeter hypercatalectus*
"I found several ——————	*Dochmaicus*
"Things that I wanted, ——————	*Dactylicus dimeter*
"A fire-shovel and tongs, ———	*Dochmaicus ex epitrito quarto et syllaba*
"Two brass kettles, ——————	*Dochmaicus*
"A pot to make chocolate, ——	*Periodus brachycatalectus*
"Some horns of fine glaz'd powder,	*Euripideus*
"A gridiron, and seve- ————	*Dactylica penthimimeris*
"Ral other necessaries, ———	*Basis anapæsticacum syllaba,*"

were said to be either long by nature, or long by position. Those long by nature* were such as were long, though succeeded by a single consonant, as the *u* in *natura*, and were a sort of exception to the general rule; for a vowel before a single consonant was commonly short, as in every *u* in the word *tumulus*. Those vowels which were long by position were such as were succeeded by two or more consonants, as the first *o* in *sponsor*: but if the long and short quantity of the ancients was the same distinction of the sound of the vowel as we make in the words *cadence* and *magic*, calling the first *a* long, and the second short, then the *a* in *mater* and *pater*† must have been pronounced like our *a* in *later* and *latter*; and those vowels which were long by position, as the *a* in *Bacchus* and *campus*, must have been sounded by the ancients as we hear them in the English words *bake* and *came*.

13. If therefore the long quantity of the ancients was no more than a retardation of voice on the consonants, or that duration of sound which an assemblage of consonants is supposed naturally to produce without making any alteration in the sound of the vowel, such long quantity as this an English ear has not the least idea of. Unless the sound of the vowel be altered, we have not any conception of a long or short syllable; and the

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* If the long quantity of the Greek and Latin arose naturally from the retardation of sound occasioned by the succeeding consonants, the long vowels in this situation ought to have been termed long by *nature*, and those long vowels which come before single consonants should have been called long by custom: since it was nothing but custom made the vowel *e* in *decus* (honour) short, and in *dedo* (to give) long; and the vowel *o* in *ovum* (an egg) long, and in *ovo* (to triumph) short.

† I do not here enter into the question concerning the ancient sound of the Latin *a*, which I am convinced was like our *a* in *water*; but whether it was like the *a* in *paper*, *father*, or *water*, is not of any importance in the present question; the quantity is the same, supposing it to have been any one of them.

first syllables of *banish*, *banner*, and *banter*, have, to our ears, exactly the same quantity.

14. But if the long quantity of the ancients arose naturally from the obstruction the voice meets with in the pronunciation of two or more consonants, how does it happen that the preceding consonants do not lengthen the vowel as much as those which succeed?* Dr. Gally tells us, the reason of this is, "that the vowel being the most essential part of the syllable, "the voice hastens to seize it; and, in order to do this, it slurs "over all the consonants that are placed before it, so that the "voice suffers little or no delay. But the case of the consonant "that follows is not the same: it cannot be slurred over, but "must be pronounced full and distinct, otherwise it would run "into and be confounded with the following syllable. By this "mean the voice is delayed more in the latter than in the former "part of the syllable, and ὀτ' is longer than στρ, and ,, longer "than Σπλη."

I must own myself at a loss to conceive the force of this reasoning: I have always supposed the consonant, when it forms part of a syllable, to be as essential to its sound as the vowel; nor can I conceive why the latter consonants of a syllable may not be pronounced as rapidly as the former, without running the former syllable into the latter, and thus confounding them together; since no such confusion arises when we end the first syllable with the vowel, and begin the following syllable with the consonants, as *pro-crastino*, *pro-stratus*, &c. as in this case there is no consonant to stop the first syllable, and prevent its running into the second; so that Dr. Gally seems to have *slurred* over the matter rather than to have explained it: but as he is the only writer who has attempted to account for the man-

* "Dissertation against pronouncing the Greek Language according to Accents."—Dissert. ii. page 50, second edition.

ner in which quantity is produced by consonants, he is entitled to attention.

15. In the first place, then, in words of more than one syllable, but one consonant can belong to the *preceding* vowel, as the others must necessarily be considered as belonging to the *succeeding* vowel, and, according to Dr. Gally, must be hurried over, that the voice seize its favourite letter. As one consonant, therefore, does not naturally produce long quantity, where is the delay if the other consonants are hurried over? and, consequently, where is the long quantity which the delay is supposed to produce? This is like adding two nothings together to produce a something.

16. But what does he mean by the necessity there is of pronouncing the latter consonant full and distinct, that it may not run into and be confounded with the following syllable? Must not every consonant be pronounced full and distinct, whether we pronounce it rapidly or slowly, whether before or after the vowel? Is not the *str* in *stramen* pronounced as full and distinct as the same letters in *castra, castrametor?* &c. I know there is a shadow of difference by pronouncing the vowel in our short English manner so as to unite with the *s*, as if written *cass;* but if we make the preceding vowel long, as in *case,* and, according to the rules of syllabication laid down by Ramus, Ward, and the Latin grammarians, carry the consonants to the succeeding syllable, as if written *cay-stray*, we find these consonants pronounced exactly in the same manner: and this leads us to suppose that double consonants were the signs only, and not the efficients of long quantity; and that this same long quantity was not simply a duration of sound upon the consonants, but exactly what *we* call long quantity—a lengthening of the sound by pronouncing the vowel open, as if we were to pronounce the *a* long in *mater*, by sounding it as if written *mayter;* and the same letter short in *pater*, as if it were written *patter.**

* What exceedingly corroborates this idea of quantity is, the common or doubtful

17. The reason of our repugnance to admit of this analogy of quantity in the learned languages is, that a diametrically opposite analogy has been adopted in the English, and, I believe, in most modern tongues—an analogy which makes the vowel long before one consonant, and short before more than one.

18. If, however, the quantity of the ancients lay only in the vowel, which was lengthened and shortened in our manner by altering the sound, how strange must have been their poetical language, and how different from the words taken singly! Thus the word *nec*, which, taken singly, must have been pronounced with the vowel short, like our English word *neck*—in composition, as in the line of Virgil, where it is long.

"Fulgura, *nec* diri toties arsêre cometæ."

This word must have been pronounced as if written *neek*; just as differently as the words *proper*, *of*, *mankind*, *is*, and *man*, in the line of Pope, would be pronounced by the same rule,

"The proper study of mankind is man;"

and as if written,

"The *propeer* study *ove mane-kind ees mane*."

When to this alteration of the quantity, by the means of succeeding consonants, we add that rule——

"Finalem cæsura brevem producere gaudet,"——

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doubtful vowels, as they are called; that is, such as come before a mute and a liquid; as the first *a* in *patria*, the *e* in *refluo*, &c.; as in these words the vowel preceding the mute and liquid is either long or short, as the writer or speaker pleases to make it; but if the consonants naturally retarded the sound of the syllable, so as to make it long, how could this be? If the syllable was to be made long, did the speaker dwell longer on the consonants, and if it was to be made short, did he hurry them over? And did this make the difference in the quantity of these syllables?—The utter impossibility of conceiving this to have been the case renders it highly probable that the long or short quantity lay only in the vowel.

which makes the short or doubtful vowel long, that either immediately precedes the cæsura, or concludes the hexameter verse—what must be our astonishment at this very different sound of the words arising merely from a different collocation of them, and at the strange variety and ambiguity to the ear this difference must occasion!*

19. But if this system of quantity among the ancients appears strange and unaccountable, our wonder will not be diminished when when we inquire into the nature of their accent.

20. From what has been said of accent and quantity in our own language, we may conclude them to be essentially distinct and perfectly separable: nor is it to be doubted that they were equally separable in the learned languages: instances of this from the scholiasts and commentators are innumerable; but so loose and indefinite are many of their expressions, so little do they seem acquainted with the analysis of the human voice, that a great number of quotations are produced to support the most opposite and contradictory systems. Thus Vossius, Henninius, and Dr. Gally, produce a great number of quotations which seem to confound accent and quantity, by making the acute accent and long quantity signify the same; White, Michaëlis, Melancthon, Forster, Primat, and many other men of learning, produce clouds of witnesses from the ancients to prove that accent and quantity are essentially different.† The

* See this idea of the different sound of words, when taken singly, and when in composition, most excellently treated by the author of the Greek and Latin Prosodies, attributed to the present Bishop of St. Asaph, page 101.

† It is not astonishing that learned men will wrangle with each other for whole pages about the sense of a word in Dionysius of Halicarnassus, upon the difference between singing and speaking sounds, when this difference is just as open to them by experiment as it was to him. Who can sufficiently admire the confidence of Isaac Vossius, who says—"In cantu latius evagari sonos, quam in "recitatione aut communi sermone, utpote in quo vitiorum habeatur, si vox "ultra

only thing they seem to agree in is, that the acute accent always raises the syllable on which it is placed higher than any other in the word.* This is certainly true, in English pronunciation, if we pronounce the word singly, and terminate it as if no other were to follow; but if we pronounce it in a sentence, where it is the last accented word but one, or where it is at the end of a question beginning with a verb when we suspend the voice in expectation of an answer, we then find the latter syllables of the word, though unaccented, are pronounced higher than the accented syllable in the former part of the word.—See No. 7.

21. But what are we to think of their saying, that every monosyllable is either acuted or circumflexed?† If the acute accent signifies an elevation of voice, this, with respect to words

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"ultra *diapente* seu tres tonos et semitonium, acuatur." In singing, the sound has a larger compass than in reading or common speaking, insomuch that, in common discourse, whatever is higher than the *diapente* is held to be extremely vicious.

* Thus Priscian. "In unaquaque parte orationis *arsis* et *thesis* sunt velut in "hac parte *natura*: ut quando dico *natu*, elevatur vox et est *arsis* in *tu*: "quando vero *ra* deprimitur vox et est *thesis*." Any one would conclude from this description of the rising and falling of the voice upon this word, that it could only be pronounced one way, and that there was no difference in the comparative height of the vowel *u* in the two following sentences:

Lucretius wrote a book *De Rerum Natura*.
Lucretius wrote a book *De Natura Rerum*.

Whereas it is evident that the word *natura* is susceptible of two different pronunciations: in the first sentence the syllable *tu* is louder and higher than the last; and in the second it is louder and lower than the last: and this confounding of loud with high, and soft with low, seems to be the great stumbling-block, both of ancients and moderns.—See No. 7, 8, &c.

† Ea vero quæ sunt syllabæ unius erunt acuta aut flexa; ne sit aliqua vox sine acuta.—*Quinct.* lib. i. c. 5.

of one syllable, must mean elevated above some other word either preceding or succeeding, since elevation is a mere comparative word; but this is not once mentioned by them: if it has any meaning, therefore, it must imply that the acute accent is the monosyllable, pronounced with, what I should call, the *rising inflexion* or *upward slide*; and then we can comprehend how a monosyllable may have the acute accent without reference to any other word; as when we begin a syllable *low*, and slide it higher, or begin it high, and slide it lower, it may be said to be acute or grave of itself; that is, when it is pronounced alone, and independent of other words. Unless we adopt this definition of the acute and grave, it will be impossible to conceive what the old grammarians mean when they speak of a monosyllable having the grave or the acute accent. Thus Diomedes says on some words changing their accent—"Si, *post* "adverbium cum gravi pronunciatur accentu, erit præpositio; "si acuto erit adverbium, ut *longo post tempore veni*."

22. It was a canon in the prosody of the Greeks and Romans, that words of more than one syllable must have either an acute or a circumflex accent; and that the other syllables, without an accent, were to be accounted grave; but if this be so, what are we to think of those numerous monosyllables, and the final syllables of those dissyllables that we see marked with the grave accent, as Μὲν, πρὸ, σὺν, Θεὸς, Ἀνὴρ, κ. τ. λ. ? "Why, "these words," says Mr. Forster, "whatever Dr. Gally may "conceive, had certainly their elevation on the last syllable:" and this opinion of Mr. Forster's is supported by some of the most respectable authorities.*

* The seeming impossibility of reconciling accent and quantity made *Herman Vanderhardt*, the author of a small treatise, entitled, "*Arcanum Accentuum "Græcorum*," consider the marks of Greek accentuation as referring not to syllabic, but oratorial accent. But, as Mr. Forster observes, "if this supposition "were true, we should not meet with the same word constantly accented in the "same

23. With respect to the power of the accent in both the Greek and Latin languages, nothing can be better established by the ancient grammarians than that the acute accent did not lengthen the syllable it fell upon; and that short syllables, remaining short, had often the acute accent. This opinion has been irrefutably maintained by Mr. Forster,* and the author of

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"same manner as we see it at present. A word's oratorial accent will vary "according to the general sentiment of the passage wherein it occurs: but its "syllabic accent will be invariably the same, independent of its connexion with "other words in the same sentence, except in the case of enclitics and a few "other."—*Essay on Accent and Quantity*, page 25.

* But when Mr. Forster endeavours to explain how this is to be done, he has recourse to music.

"Notwithstanding the reluctance of Vossius, Heminius, and thousands after "them, to admit the acute as compatible with a short time, if I could have them "near me with a flute in my hand, or rather with an organ before us, I would "engage to convince them of the consistency of these two. I would take any two "keys next to each other, one of which would consequently give a sound lower "than the other: suppose the words ἄνδρα before us, or ἄρουραν; both which "words Vossius would circumflex on the penultimate, instead of giving an acute to "the first, according to our present marks: I would, conformably to these marks "just touch the higher key for the initial ἄ, and take my finger off immediately; "and then touch the lower key, on which I would dwell longer than I did on the "higher, and that would give me a grave with a long time for the syllable α; "the same lower key I would just touch again, and instantly leave it, which "would give me a grave with a short time for ρα: ανδρα. Now if this can be "done on a wind-instrument within the narrow compass of two notes, it may be "done by the organs of human speech, which are of the nature of a wind-instru-"ment, in ordinary pronunciation. For the sounds of our voice in common "speech differ from those of such musical instruments, not in *quality*, but in "arithmetical discrete quantity or number only, as hath been observed before, "and is confirmed by the decisive judgement of that nice and discerning critic "Dionysius of Halicarnassus. Here then is, to demonstration, an acute tone con-"sistent with a short time, and a grave tone with a long one." P. 342, 343.—To this I may add the observation made by the author of the *Essay on the Harmony*

25. When these observations on the accent and quantity of the ancients are all put together, shall we wonder that the learned and ingenious author of *Elements of Criticism** should go so far as to assert that the dactyls and spondees of hexameter verse, with respect to pronunciation, are merely ideal, not only with us, but that they were so with the ancients themselves? few, however, will adopt an opinion which will necessarily imply that the Greek and Latin critics were utterly ignorant of the nature of their own language: and every admirer of those excellent writers will rather embrace any explanation of accent and quantity, than give up Dionysius of Halicarnassus, Cicero, Quintilian, and Longinus. Suppose then, as a last refuge, we were to try to read a Greek or Latin verse, both by accent and quantity in the manner they have prescribed, and see what such a trial will produce.

26. By quantity, let us suppose the vowel lengthened to express the long quantity; and by the acute accent, the rising inflexion as explained above.

Títyrè, tú pátulæ récubans súb tégmine fági,
Sylvéstrem ténui músam meditáris avéna.

Tītўrĕ, tū pătŭlæ rĕcŭbāns sūb tēgmĭnĕ fāgī,
Sўlvēstrēm tĕnŭī mūsām mĕdĭtārĭs ăvēnā.

Teétyre toó pátulee récubanes soób teégmine fági,
Seelveéstreem ténui moósame meditáris avéna.

Μῆνιν ἄειδε Θεὰ Πηληϊάδεω Ἀχιλῆος
Οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε.

Μῆνῐν ἄεῐδε Θεᾶ Πηληϊάδεω Ἀχῐλῆος
Οὐλομένην, ἣ μυρί' Ἀχαιοῖς ἄλγε' ἔθηκε.

Mêan-in á-eye-de The-ây Pea-lea-e-á-dyo A-kil-lêa-ose
Ow-lom-mén-een hee moo-re a-kay-oês áil-ge éth-ee-kee

* *Elements of Criticism*, vol. II. page 106. See also the *Essay upon the Harmony of Language*, page 234.

27. Now there are but four possible ways of pronouncing these verses without going into a perfect song*: one is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllable with the same inflexion in a lower tone, which is the way we pronounce our own words when we give them the accent with the falling inflexion: the second is, to pronounce the accented syllable with the rising inflexion, and the unaccented syllables with the same inflexion in a lower tone, which we never hear in our own language: the third is, to pronounce the accented syllable with the falling inflexion, and the unaccented syllables with the rising, in a lower tone: and the fourth, to pronounce the accented syllable with the rising inflexion, and the unaccented with the falling, in a lower tone. None of these modes but the first and last do we ever hear in our own language: the second and third seem too difficult to permit us to suppose that they could be the natural current of the human voice in any language. The first leaves us no possible means of explaining the circumflex, but the last, by doing this, gives us the strongest reason to suppose that the Greek and Latin acute accent was the rising inflexion, and the grave accent the falling inflexion, in a lower tone.

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* This, I may be bold to say, is coming to the point at once, without hiding our ignorance, by supposing that the ancients had some mysterious way of pronouncing which we are utterly incapable of conceiving. Mr. Sheridan tells us, that, "the ancients did observe the distinction of accents by an elevation "and depression of voice; but the manner in which they did it must remain "for ever a secret to us; for, with the living tongue, perished the tones also; "which we in vain endeavour to seek for in their visible marks."—*Lectures on Elocution*, 4to edition, page 39.—From these and similar observations in many of our writers, one would be tempted to imagine, that the organs of speaking in ancient Greece and Rome were totally different from those of the present race of men in Europe.

28. But if the reader were sufficiently acquainted with these inflexions of voice, or could be present while I exemplified them to him, I doubt not that he would immediately say, it was impossible so monotonous a pronunciation could be that of the Greeks and Romans*: but when we consider the monotony of the Scotch, Welsh, and Irish, why should we wonder that other nations should be as monotonous? Let us view the Greek and Latin pronunciation on which side we will, we *must*, to be consistent with their own rules, feel them to be extremely monotonous. According to the laws of ancient prosody, every unaccented syllable must be lower than that which is accented; and if so, a most disagreeable monotony must necessarily ensue: for as every word in Latin, and almost every word in Greek, of more than one syllable, ended with the grave accent, that is, in a lower tone than the preceding syllables, almost every word in those languages ended with the same tone, let that tone have been what it would†.

29. I am supported in this conjecture, notwithstanding all

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* Dr. Burney tells us, that Meibomius, the great and learned Meibomius, when prevailed upon at Stockholm to sing Greek strophes, set the whole court of Christina in a roar; as Naudé did in executing a Roman dance. And Scaliger observes, that if the nice tonical pronunciation of the ancients could be expressed by a modern, it would be disagreeable to our ears.

† This is certainly too general an assertion; if we consider the real pronunciation of the Greek language according to accent; as it must be allowed that a great number of Greek words were accented with the acute or circumflex on the last syllable; but when we consider the modern pronunciation of Greek which confounds it with the Latin, we shall not have occasion to recall the assertion. To which we may add, that those words in Greek that were circumflexed on the last syllable may very properly be said to end with the grave accent; and that those which had a grave upon the final syllable altered the grave to an acute only when they were pronounced alone, when they came before an enclitic, or when they were at the end of the sentence.

the fine things* the ancients, and many of the moderns, say of the variety and harmony of the Greek and Latin languages, by the definition which they give of the circumflex accent; which is, that it was a combination of the acute and grave upon the same syllable. This is so incomprehensible to modern ears, that scarcely any one but the author of the present Observations has attempted to explain it by experiment. It stands for nothing but long quantity in all our schools; and, contrary to the clearest testimonies of antiquity, it has, by Dr. Gally† and a late respectable writer on the Greek and Latin Prosodies, been explained away into nothing more than the acute accent. But if it means a raising and falling of the voice upon the same syllable, which is the definition the ancients uniformly give of it, it is just as easy to conceive as raising and falling the voice upon successive syllables; or, in other words, as going from a lower tone to a higher upon one syllable, and from a higher to a lower upon the next: and this consideration leads me to conjecture, that the acute accent of the ancients was really the rising

* The Grecian sage, (says Dr. Burney,) according to Gravina, was at once a philosopher, a poet, and a musician. "In separating these characters," says he, "they have all been weakened; the system of philosophy has been contracted; ideas have failed in poetry, and force and energy in song. Truth no "longer subsists among mankind: the philosopher speaks not at present through "the medium of poetry; nor is poetry heard any more through the vehicle of "melody."—"Now to my apprehension," says Dr. Burney, "the reverse of "all this is exactly true: for, by being separated, each of these professions "receives a degree of cultivation, which fortifies and renders it more powerful, "if not more illustrious. The music of ancient philosophers, and the philo-"sophy of modern musicians, I, take to be pretty equal in excellence. *History of Music*, vol. I. page 162.—Here we see good sense and sound philosophy contrasted with the blind admiration and empty flourish of an overgrown school-boy concluding his theme

† *Dissertation against Greek Accents*, page 53.

inflexion, or upward slide of the voice; for this being once supposed, nothing is so easy as to demonstrate the circumflex in our own language; which, without this clue, it will be impossible to do in the ancient languages; and even with it, we must be astonished they had but one circumflex; since it is just as easy to fall and raise the voice upon the same syllable as to raise and fall it*.

30. But our wonder at these peculiarities of the Greek and Latin languages will cease when we turn our thoughts to the dramatic performances of the people who spoke these lan-

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* To add to our astonishment, that the Greek and Latin languages had but one circumflex, what can be more wonderful, than that among so many of the ancients who have written on the causes of eloquence, and who have descended to such trifling and childish observations upon the importance of letters and syllables, we should not find a single author who has taken notice of the importance of emphasis upon a *single* word? Our modern books of elocution abound with instances of the change produced in the sense of a sentence by changing the place of the emphasis: but no such instance appears among the ancients. Not one poor *Will you ride to town to day!*

Our wonder will increase when we consider that the ancients frequently mention the different meaning of a word as it was differently accented; that is, as the acute or circumflex was placed upon one *syllable* or another; but they never hint that the sense of a sentence is altered by an emphasis being placed upon different *words*. The ambiguity arising from the same word's being differently accented is so happily exemplified by the author of the Greek and Latin Prosodies, that I shall use his words. "*Alexander Aphrodisiensis* illustrates this "species of sophism, by a well-chosen example of a law, in which the sense "depends entirely upon the accuracy of accentuation. Ἑταίρα χρυσία εἰ φοροῖ "δημόσια ἔστω. The word δημόσια, with the acute accent upon the antepenult, "is the neuter nominative plural, in apposition with χρυσία. And the sense "is, 'If a courtezan wear golden trinkets, let them (viz. her golden "trinkets) be forfeited to the public use." But if the accent be advanced to the penult, the word, without any other change, becomes the feminine nominative singular, and must be taken in apposition with ἑταίρα. And thus the sense will be, 'If a courtezan wear "golden trinkets, let *her* become public property.' This is a very notable instance

guages. Can any thing astonish us more, than that all their tragedies and comedies were set to music, and actually accompanied by musical instruments? How is our laughter, as well as our wonder, excited, when we are told that sometimes one actor gesticulated while another recited a speech, and that the greater admiration was bestowed upon the former! Nay, to raise the ridicule to the highest pitch, we are informed that actors in their speeches, and the chorus in their songs, accompanied their performances by dancing; that the actors wore masks lined with brass, to give an echoing sound to the voice, and that these masks were marked with one passion on one side, and with a contrary passion on the other; and that the actor turned that side to the spectators which corresponded to the passion of the speech he was reciting. These extraordinary circumstances are not gathered from obscure passages of the ancients, picked up here and there, but are brought to us by the general and united voice of all antiquity: and therefore, however surprising, or even ridiculous, they may seem, are undoubtedly true.

31. Perhaps it will be said, is it possible that those who have left us such proofs of their good sense and exquisite taste in their writings, statues, medals, and seals, could be so absurd in their dramatic representations? The thing is wonderful, it may be answered; but not more so than that they should not have seen the use of stirrups in riding, of the polarity of the loadstone in sailing, and of several other modern discoveries,

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"stance of the political importance of accents, of written accents, in the "Greek language. For if this law had been put in writing without any accent "upon the word δημόσια there would have been no means of deciding between "two constructions; either of which, the words, in this state, would equally "have admitted: and it must have remained an inexplicable doubt, whether "the legislator meant, that the poor woman should only forfeit her trinkets, or "become a public slave."

which seem to have stared them full in the face without their perceiving it*. But is there any thing more common than to find not only individuals, but a whole people, who, though remarkably excellent in some things, are surprisingly deficient in others? So true is the observation of Middleton, who, speaking of those who have written on the pronunciation of the Greek and Latin languages, says: "Ab illis vero scriptoribus etsi "plurima ingeniose atque erudite disputata sint, nonnulla "tamen deesse, multa dubiè, quædam etiam falso posita ani-

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* We have the strongest proof in the world that the ancient Greeks made use only of capital letters, that they were utterly ignorant of punctuation, and that there was not the least space between words or sentences, but that there was an equal continuation of letters, which the reader was obliged to decipher, without any assistance from points or distances. Without the clearest evidence, could we suppose, that, while composition had reached the perfection it had done in Greece, orthography was in a state of barbarity worthy of the Cape of Good Hope?

Can any thing give us a more ludicrous idea than the practice of the ancients in sometimes splitting a word at the end of the line, and commencing the next line with the latter part of the word? This must have been nearly as ridiculous as the following English verses, in imitation of this absurd practice.

Pyrrhus, you tempt a danger high,
When you would steal from angry li-
Oness her cubs, and soon shall fly
inglorious.

For know the Romans, you shall find
By virtue more and generous kind-
Ness, than by force or fortune blind,
victorious.

Notwithstanding the hackneyed epithet of Gothic barbarity applied to verse in rhyme, is it not wonderful that a species of versification, approved by Italy, France, and England, in their best periods of poetry, should never once have been tried by the Greeks and Romans?—that they should never have straggled, either by

" madverti; idque hac in causa accidisse, quod in ceteris ple-
" risque solet, ut mortalium nemini detur rem invenisse simul
" et perfecisse." *De Lat. Lit. Pronun.*

32. That singing a part in a tragedy should seem so unnatural* to us, arises chiefly from our being so little accustomed to it. Singing in the pulpit seems to the full as extraordinary;

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by chance, or for the sake of change, into so pleasing a jingle of sounds? They who would write poems, and so lengthen or shorten the lines, as to form axes, wings, and altars, might, without any imputation on their taste, have, now and then, condescended to rhyme. In short, that the ancients should never have slid into rhyme, is a circumstance which would never have been believed, had it been possible to doubt it: and I fear it must be classed with that long catalogue of unaccountables, with which their prosody, their rhetoric, and their drama abound.

* Perhaps our unwillingness to believe that the ancient dramas were set to music, arises from a very mistaken notion we have of their skill in that art. It is true we have not the same materials for judging of their music as we have of their poetry and sculpture; but their ignorance of counterpoint, and the poverty of their instruments, sufficiently show what little progress they had made in it. Those very few remains of their music which have reached us, confirm us in this conjecture; and it is to the indefatigable pains of so good a scholar and so excellent a musician as Dr. Burney, that we are indebted for an illustration of it.

" At the end of a Greek edition of the astronomical poet, Aratus, called Phæ-
" nomena," says Dr. Burney, " and their Scholia, published at Oxford in 1672;
" the anonymous editor, supposed to be Dr. John Fell, among several other
" pieces, has enriched the volume with three hymns, which he supposed to
" have been written by a Greek poet called Dionysius; of which the first is
" addressed to the muse Calliope, the second to Apollo, and the third to Ne-
" mesis; and these hymns are accompanied with the notes of ancient music
" to which they used to be sung.

" I know not whether justice has been done to these melodies; all I can say is,
" that no pains have been spared to place them in the clearest and most favourable
" point of view: and yet, with all the advantages of modern notes and modern

 " measures,

and yet this song was so powerful about a century or two ago, and later in Scotland*, as to make mere speaking, though with the utmost energy, appear flat and insipid. Let the human

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" measures, if I had been told that they came from the Cherokees or the Hot-
" tentots, I should not have been surprised at their excellence.

" I have tried them in every key and in every measure that the feet of the
" verses would allow; and as it has been the opinion of some, that the Greek
" scale and music should be read Hebrew-wise, I have even inverted the order
" of the notes, but without being able to augment their grace and elegance.
" The most charitable supposition that can be admitted concerning them *is*,
" that the Greek language being itself accentuated and sonorous, wanted less
" assistance from musical refinements than one that was more harsh and rough;
" and music being still a slave to poetry, and wholly governed by its feet, de-
" rived all its merit and effects from the excellence of the verse, and sweetness
" of the voice that sung, or rather recited it: for mellifluous and affecting
" voices nature bestows from time to time on some gifted mortals in all the ha-
" bitable regions of the earth; and even the natural effusions of these must
" ever have been heard with delight. But *as music*, there needs no other proof
" of the poverty of ancient melody, than its being confined to long and short
" syllables. We have some airs of the most graceful and pleasing kind, which
" will suit no arrangement of syllables to be found in any poetical numbers,
" ancient or modern, and which it is impossible to express by mere syllables in
" any language with which I am at all acquainted."

Dr. Burney's conjecture, that the Greek music was entirely subservient to verse, accounts for the little attention which was paid to it in a separate state; it accounts for the effects with which their music was accompanied, and for the total uselessness of counterpoint. Simple melody is the fittest music to accompany words, when we wish to understand what is sung; simple melody is the music of the great bulk of mankind; and simple melody is never undervalued, till the ear has been sufficiently disciplined to discover the hidden melody, which is still essential to the most complicated and elaborate harmony.

* The Rev. Mr. Whitfield was a highly animated and energetic preacher, without the least tincture of that tone which is called *canting*. When he went to

voice be but in a fine tone, and let this tone be intensely impassioned, and it will infallibly, as Milton expresses it,

"———— take the prison'd soul,
"And lap it in Elysium ————."

33. What may tend to reconcile us still more to this dramatic music, is the *sing-song* manner, as it is called, of pronouncing tragedy, which very generally prevailed before the time of Mr. Garrick, and which now prevails among some classes of speakers, and is preferred by them to, what we call, the more natural manner. This drawling, undulating pronunciation, is what the actors generally burlesque by repeating the line,

Tum ti tum ti, tum ti tum ti tum ti:

and though this mode of declamation is now so much despised, it is highly probable that it was formerly held in estimation*.

34. Now, if we suppose this drawling pronunciation, which, though very sonorous, is precisely *speaking*, and essentially different from singing: if we suppose this to have been the conversation pronunciation of the Greeks and Romans, it may pos-

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to Scotland, where this tone was in high estimation, though his doctrine was in perfect unison with that of his auditors, his simple and natural, though earnest manner of speaking, was looked upon at first as a great defect. He wanted, they said, the holy tone.

* This cant, which, though disgustful now to all but mere rustics, on account of its being out of fashion, was very probably the favourite modulation in which heroic verses were recited by our ancestors. So fluctuating are the taste and practices of mankind! but whether the power of language has received any advantage from the change just mentioned (namely, pronouncing words in a more simple manner) will appear at least very doubtful, when we recollect the stories of its former triumphs, and the inherent charms of musical sounds.—*The Art of delivering Written Language*, page 73.

sibly throw some light upon the manner in which they pronounced by accent and quantity at the same time: for though we can sufficiently conceive that in common speaking in our own language we can make the accented syllable short, and the unaccented syllable long, as in the words *qualify*, *specify*, *elbow*, *inmate*, &c.; yet in the drawling pronunciation we have been speaking of, the long unaccented vowels in these words are made much longer, and consequently more perceptible.

35. But, if the accent of our language is so different from that of the Greek and Latin, our pronunciation must necessarily be very different likewise. The acute accent of the ancients being always higher than either the preceding or succeeding syllables, and our accent, though always higher than the preceding, being sometimes lower than the succeeding syllables, (see sect. vii) there must certainly be a wide difference between our pronunciation and theirs. Let us, however, explain the Greek and Latin accent as we will,—let it be by singing, drawling, or common speaking,—it will be impossible to tell how a monotony could be avoided, when almost every word of more than one syllable in these languages must necessarily have ended in the same tone, or, if you will, with the same grave accent*.

36. After all, that the Greeks and Romans, in explaining the causes of metrical and prosaic harmony, should sometimes descend to such minute particulars† as appear to us trifling and

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* Where was all that endless variety with which the moderns puff off the Greek language, when it had but one circumflex? The human voice is just as capable of falling and rising upon the same syllable as rising and falling; and why so palpable a combination of sounds as the former should be utterly unknown to the Greeks and Latins, can be resolved into nothing but (hereseo referens) their ignorance of the principles of human speech.

† Nec illi (Demostheni) turpe videbatur vel optimis relictis magistris ad canes se conferre, et ab illis ℓ literæ vim et naturam petere, illorumque in sonando, quod satis esset, morem imitari.—*Ad. Meker. de vet. et rect. Pron. Ling. Græcæ*, page 14.

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imaginary, and at the same time neglect things which appear to us so essential;—that they should be so dark, and sometimes so contradictory in their account of accent and quantity, as to furnish opposite systems among the moderns, with ample quotations in favour of each;—is this more wonderful than that Mr. Sheridan,* who was so good an actor, and who had spent so much time in studying and writing on elocution, should say that accent was only a louder pronunciation of the accented syllable, and not a higher? But as this same Mr. Sheridan, in his *Art of Reading*, has excellently observed, that our perception of

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It is an observation of Chambers, author of the Cyclopædia, that nonsense sounds worse in the English than in any other language: let us try the experiment by translating the above passage.—Nor did Demosthenes think it below him to leave the company of the most respectable people of Athens, and go to the dogs, in order to learn from them the nature of the letter *r*, and, by observing the sound they gave it, to imitate, as much as was necessary, their manner of pronouncing it.

What encomiums do we meet with in Cicero, of the delicacy of the ears even of the common people of Rome; who, if an actor on the stage made the least error in accent or quantity, were immediately sensible of it, and would express their disapprobation. But I am apt to think, that an English actor, who should pronounce *theátre, senátor*, or *conquést*, with the accent on the second syllable, would not escape better than the Roman.

* "The Scotchman utters the first syllable of *battle, borrow, habit*, in the "middle tone, dwelling on the vowel; and the second with a sudden elevation "of the voice, and short: as *bă-tle, băr-rŏ, hă-bit*. The Englishman utters both "syllables, without any perceptible change of tone, and in equal time, as *bat'tle, "bor'row, hab'-it*."—*Art of Reading*, page 77.—The smallest degree of attention might have taught Mr. Sheridan, that though this is the prevailing, it is not the invariable, pronunciation of a Scotchman: and that this elevation of voice, though more perceptible in a Scotchman from his drawling out his tones, is no less real in an Englishman, who pronounces them quicker, and uses them less frequently; that is, he mixes the downward inflexion with them, which produces a variety. But these two inflexions of voice Mr. Sheridan was an utter stranger to.—See *Elements of Elocution*, part II, page 193.

Latin quantity is imaginary, and arises not from the ear, but only from association, like spelling; so it may be observed, that the confusion and obscurity which reign among all our writers on accent and quantity seem to arise from an ideal perception of long quantity produced by double consonants; from confounding stress and quantity, which are so totally different; and from mistaking loud for high, and soft for low, contrary to the clearest definitions of each*.

37. But till the human voice, which is the same in all ages and nations, is more studied and better understood, and till a

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* Nothing is more fallacious than that perception we seem to have of the sound of words being expressive of the ideas, and becoming, as Pope calls it, *an echo to the sense*. This coincidence, as Dr. Johnson observes in one of his Ramblers, seldom exists any where but in the imagination of the reader. Dryden, who often wrote as carelessly as he thought, and often thought as carelessly as he lived, began a commendation of the sweetness and smoothness of two lines of Denham in praise of the Thames———

> "Though deep yet clear, though gentle yet not dull;
> "Strong without rage, without o'erflowing full."

and this commendation of Dryden's has been echoed by all subsequent writers, who have taken it for granted, that there is a flow in the lines similar to that of the object described; while the least attention to those stops, so necessary on the accented and antithetic words, will soon convince us, that, however expressive the lines may be, they are as rugged and as little musical as almost any in the language.

A celebrated critic observes—"I am apt to think the harmony of the verse "was a secret to Mr. Dryden, since it is evident he was not acquainted with "the cæsural stops, by which all numbers are harmonised. Dr. Bentley has ob- "served, the beauty of the second verse consists in the *ictus* that sounds on the "first syllable of the verse, which, in English heroics, should sound on the "second: for this verse is derived from the *Trimeter Iambic, Brachycatalectic.*" —*Manwaring's Stichology*, page 71.

When I read such profound observations in such learned terms, it brings to my mind the Mock Doctor in the farce, who shines away to the illiterate knight, by repeating *Propria quæ maribus*, &c., and makes him most pathetically exclaim—*Oh, why did I neglect my studies?*

notation of speaking sounds is adopted, I despair of conveying my ideas of this subject with sufficient clearness upon paper. I have, however, marked such an outline as may be easily filled up by those who study speaking with half the attention they must do music. From an entire conviction that the ancients had a notation of speaking sounds, and from the actual experience of having formed one myself, I think I can foresee that some future philosophical inquirer, with more learning, more leisure, and more credit with the world than I have, will be able to unravel this mystery in letters, which has so long been the *opprobrium et crux grammaticorum*, the reproach and torment of grammarians.

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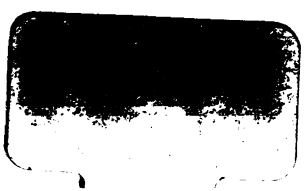
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